

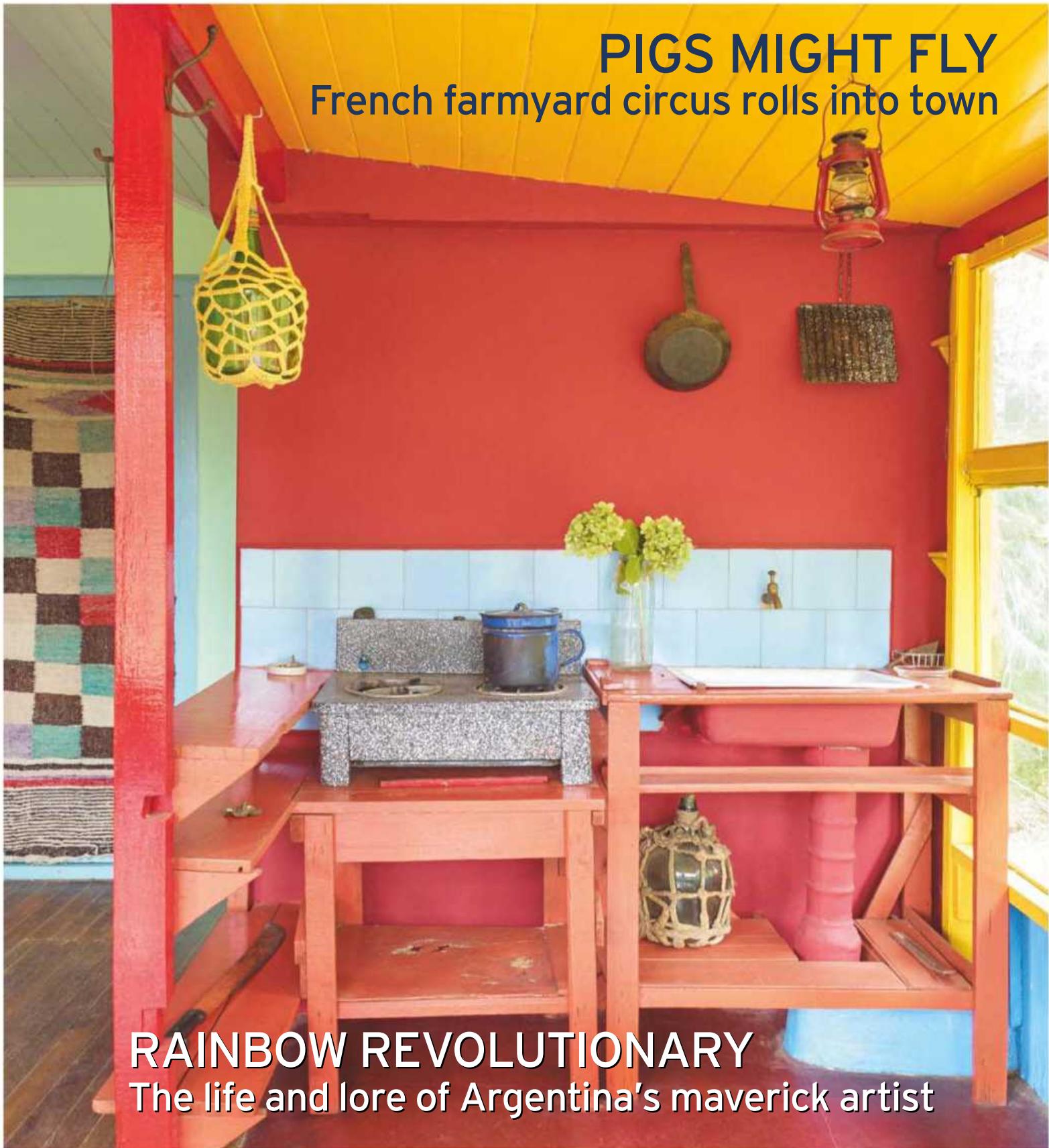
MARCH 2016

MARCH 2016

THE WORLD OF INTERIORS

PIGS MIGHT FLY

French farmyard circus rolls into town





WILLIAM TURNBULL (1922–2012)

1.82 × 2.50m (5'11" × 8'2")

Hand knotted rug from the artwork

Untitled, 1957

Black acrylic on paper

christopherfarr.com



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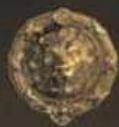
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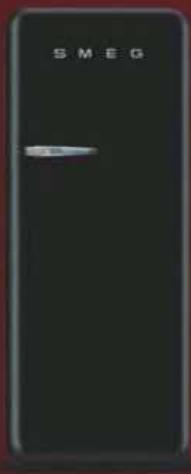
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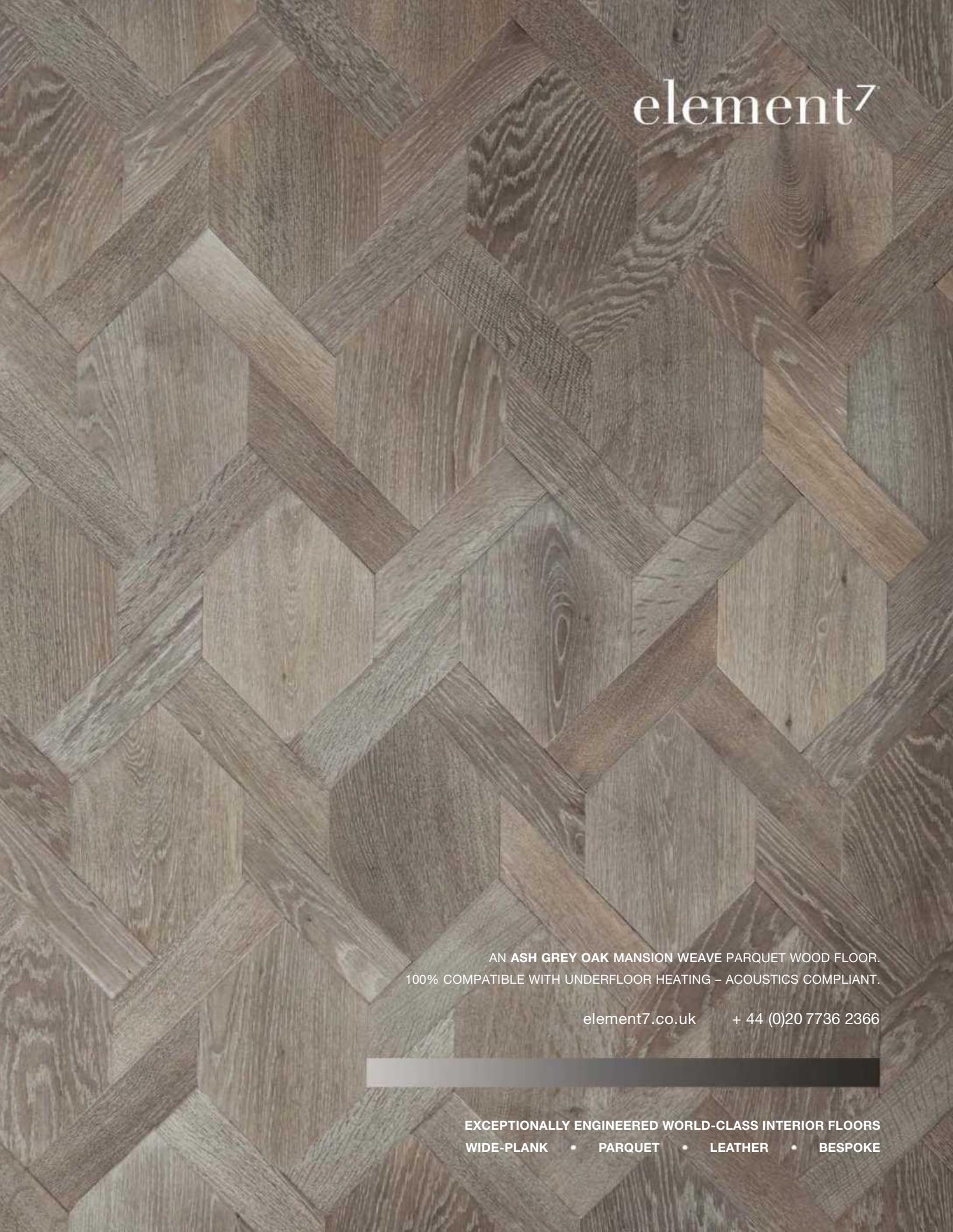
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What's in the air this month, edited by Nathalie Wilson



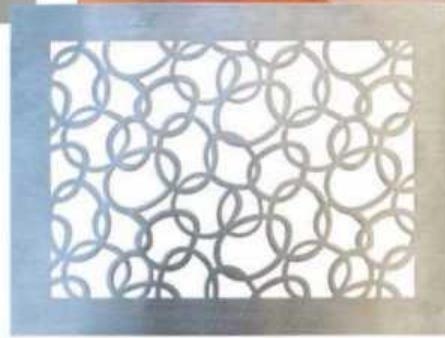
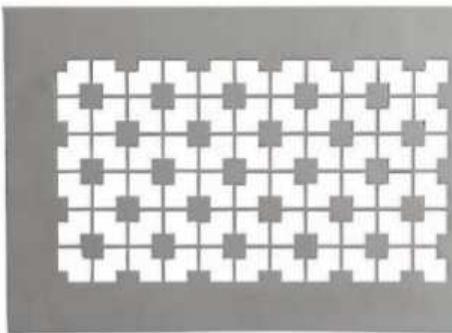
1 Bill Blair's little red shed near New Zealand's Oamaru harbour is delightful. So are the traditional wooden tools hand-fashioned by the self-taught, ecologically conscious craftsman within its corrugated walls. This rake and trug cost £85 approx and £60 approx respectively. Ring Garden Objects on 00 64 9 528 9509, or visit garden-objects.com.

2 Inspiration for the nine bold patterns that make up the 'Hemingway Design x Forbo Flooring Systems' collection 'comes from the places and spaces we like to live and work in'. 'We' is the former Red or Dead fashion-label founders and their offspring, who now operate as the multi-disciplinary Hemingway Design studio. Shown, clockwise from top: section of 'Mix & Match' and 'Hopscotch', available as printed floorings, and 'Lizards and Ladders', composed of Marmoleum in various plain shades; from £59 per sq m. Ring 0800 731 2369, or visit forbo-flooring.co.uk/hemingwaydesign.

3 What the butler saw: thanks to a convex mirror strategically hung next to the dining table he'd have had a discreet eye on proceedings. Shown is Paolo Moschino for Nicholas Haslam's version: 'Plain Convex' is available in 80cm (£1,300) or 1.2m (£2,100) diameters. Ring 020 7730 8623, or visit nicholashaslam.com.

4 Tom Faulkner's forte is metal furniture; the frame of his new leather-slung 'Berlin' chair (£3,000) is made from water-cut 12mm plate steel (shown here in a raw, patinated finish). Ring 020 7351 7272, or visit tomfaulkner.co.uk.

5 Postalco's 'Legal Envelope' (top; £168 approx) is sure to make it a red-letter day. So too will 'Photo Archive' (£38 approx). The first is handmade from pressed cotton and calfskin, features two internal card pockets and a pen slot and is available in six colours. Made from the same fabric, the album is bound with metal



screws, allowing for flexibility in the page order, and it holds up to eighty $3\frac{1}{2} \times 5$ in images. Ring 00 81 03 6455 0531, or visit postalco.net.

6 Disappointed by modern metalwork and spotting the chance to indulge her love of repeat patterns, Annie Kantor turned her textile-design talents to decorative heating grills and air vents. Shown, clockwise from left: 'Square Squared', 'Moroccan' and 'Linked In', three of 13 available in various finishes; from \$300 for a 15×25 cm example. Ring AJK Design Studio on 001 510 520 1757, or visit ajkdesignstudio.com.

7 Fortunately for Iain Pattison and Carmen Lyngard, the latter's ceramic-making ancestors passed on their trade secrets. The pair put them to use making bone-china wares in a variety of finishes, like this 'Marney' pendant (£300) with a lustre surface, achieved by introducing metallic elements during the firing process. Ring 07854 820856, or visit lyngard.com.

8 Teresa Hatfield traded the world of finance for 'creating heirlooms' in the form of custom-made hand-embroidered cocktail and dinner napkins as well as small towels; from \$35. Visit tghatfieldcompany.com.

9 Tim Butcher and Lizzie Deshayes established Fromental because they wanted to 'make the world's most beautiful wallpapers'. They've nailed it with 'Riemann Cubes' (top; £280 per sq m), named after a German mathematician renowned for his contribution to differential geometry; and 'Myriad' (£350 per sq m) – despite looking distinctly Art Deco-ish, it's inspired by a 19th-century French textile. Ring 020 3410 2000, or visit fromental.co.uk.

10 Jonathan Sainsbury has come up trumps again with the exceptional 'Robert Adam' dining chair (£2,760 each) and the Georgian-style 'Country House' stool on brass castors (£4,800), both of which are shown in mahogany and are made to order. But then the company does have four generations of trading antiques and making furniture under its belt. Ring 01258 857573, or visit jonathan-sainsbury.com. ▷



8



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1 Joran Briand had public buildings in mind when he came up with the 1.6m-long neon 'Bridget' pendant (£517 approx), which features construction materials such as perforated sheeting (in three finishes). But who's to say you couldn't illuminate your personal spaces with the fitting? Ring Eno Studio on 00 33 1 53 00 93 33, or visit enostudio.net.

2 'Inspired by nature and global cultures, driven by love of fibre and craft', New York-based Lauren Hwang creates fabulous fabrics – such as this cotton-and-silk 'Ikat Block San' (bottom; \$240 per m; 14 colourways) and cotton 'Kantha Stitch Jacquard' (\$210 per m; seven colourways), the latter being woven in India to give the illusion of hand-stitched Japanese sashiko cloths. Ring 001 917 545 9602, or visit laurenhwangnewyork.com.

3 Since returning to his native country of Japan a dozen years ago, Makoto Kagoshima has served up his own take on the Middle Ages, especially Romanesque sculpture, architecture and paintings. Shown: stoneware plates, which can be yours from £115 each. Visit Gallery Eclectic at eclectic66.co.uk.

4 Burnt offerings: Victorian Woodworks has taken to using the centuries-old Japanese *yaki-sugi* charring process (traditionally used to preserve wood for outdoor use) on its antique elm and oak floorings to imbue them with an unusual contemporary look. Shown, clockwise from top: 'Hornblende', 'Hematite' and 'Jet', three of the six designs that make up the 'Vault' collection. From £270 per sq m. Ring 020 7730 6957, or visit victorianwoodworks.co.uk.

5 With a propane/oxygen burner in hand, Jochen Holz blows tubes of borosilicate glass whose molten surface he then impresses with everyday items such as bubble wrap, wire brushes and cheese graters. Unlike the standardised scientific wares usually made from the durable and heat-resistant material, the resulting vessels are pleasingly organic in both form and surface; from £18 for a tea-light holder. Ring The New Craftsmen on 020 7148 3190, or visit thenewcraftsmen.com ■



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ALL UNRAVELLING

For her graduation show, Georgia Kemball created textiles and shoes based on the concept of loose or frayed fibres – threadbare things, says the designer, are rich with personality and implied stories. Inspired by the DIY aesthetic of the 1980s, she tells Damian Thompson: 'I want to create a world that people can step into.' Photography: Annabel Elston ▷

Opposite: surrounded by the throws and cushions she's made for the New Craftsmen, Georgia holds a ceramic 'rock' dating from 2013. Many of these were snapped up by the designer Faye Toogood, with whom the then RCA student interned. This page: a mohair throw, needle-punched with merino-wool fibres

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ONE NIGHT IN 17th-century Wiltshire, so legend has it, smugglers were using long-handled tools to retrieve the Dutch gin they had hidden in a pond when a troop of excisemen surprised them. Playing the yokel, they claimed they were trying to rake in the moon (whose reflection shone in the water) – and the officers rode off, chuckling at their simplicity. Georgia Kemball made the story the basis of her final degree show at Brighton in 2013, casting pewter clods from the Wiltshire soil, and fashioning a wooden rake and a black-feather-brimmed hat among other objects. ‘I liked the deception, pretending to do something poetic when actually it wasn’t.’

A love of folklore, an air of elfin mischief and a raw, handmade quality remained key ingredients in the Londoner’s work when she went on to do an MA at the Royal College of Art, switching while there from visual communication to textiles. Why the change? ‘I thought that illustration would be more to do with story-telling, but I didn’t want to be limited to paper... My work was in costume, but it was already moving into film, so [visual communication] seemed like a broader option for me.’ But talking to textiles students, and seeing their facilities, brought on ‘a kind of epiphany, because I was itching to get to grips with materials, really using my hands, rather than doing concept-driven work’.

The fruits of her experiments are currently hanging on the walls of the New Craftsmen, a Mayfair-based gallery that signed up Georgia on the strength of her final RCA show. Her preoccupation has been what she calls ‘the sentimentality of the threadbare’, and she has figured out a host of techniques for making fabric out of loose strands. In one work, merino fibre has been pushed through the free-floating threads with a needle-puncher, the resulting felted squiggles holding everything in position. Elsewhere she has sandwiched loose threads in water-soluble fabric and held it all together with a trellis of stitched lines – before dissolving the substrate. Nearby, in what looks at first glance like a strip of Arabic calligraphy, a jacquard piece is based on a repeated monoprint of Georgia’s, its ‘frayed’ sections giving it the air of a fragile historic tapestry.

Loose threads imply wear-and-tear, a humane warmth that is partly inspired by the late fashion designer Christopher Nemeth, who made line drawings of unravelling fibres. His hand-sewn clothes from the 1980s were cobbled together from rope, charity-shop suits and linen mail sacks found in ▷



Top: Georgia developed the structure of this mercerised-cotton jacquard hanging with fellow student Chloe Frost. A monoprint, inspired by discarded threads on the studio floor, was the basis of the repeat. The horsehair-and-rope hat comes from her *Unravelling* project at the RCA. Right: this garment from the designer’s graduate collection sees unruly threads held in place by lines of crisscrossing stitches



the gutter. That make-do-and-mend spirit of punk and the New Romantics clearly appeals to Georgia, who namechecks another designer from that era, Judy Blame. His jewellery incorporated scavenged components and his styling helped turn Boy George, Neneh Cherry and Björk into icons. 'I don't think a diamond is better than a safety pin,' he once said; 'to me it's just a thing or shape.' That raw, DIY aesthetic finds an enthusiastic echo here. 'I like the idea that you can make something from nothing.'

Georgia's political edge cuts through. Just as in Thatcher's Britain, the young and creative have plenty to rebel against in our new age of austerity, be it the atomising effects of the digital world, conveyor-belt celebrity culture or an endless diet of 'cool' brand promotion. Then there's good old wealth inequality. 'How can you relate to magazines like *Vogue*, with their must-have cashmere jumpers – it's not in our reach. I want to create a world that people can step into, still kind of imaginary, but more real, less polished. A different idea of beauty.' Which might well mean creating 'my own versions' of everyday things, be they shoes made from rope, a scree of ceramic 'rocks' or romantically rough-hewn silver rings, shaped in clay then cast in a mould.

Georgia's cup is overflowing. With her friend Ami Evelyn Hughes the 26-year-old has launched *Gut* magazine, a two-fingers to the pat perfectionism of the glossies and filled with the *Blitz* spirit (the 1980s mag). Celebrating the instinctual and the handmade, issue one includes a piece on the subversive carvings on misericords (Medieval prayer perches) and a naked middle-aged man slathered in mayonnaise.

If the word 'craft' conjures up a church hall filled with crocheted kittens and porcelain thimbles, the New Craftsmen is a world away. One of its founders, Catherine Lock, says that the gallery's focus is now shifting from merely offering products for sale to providing a service to interior designers. To that end, from early March, Georgia will be its first maker in residence, surrounded by sketchbooks, models and pin boards in a studio. 'We aim to facilitate a conversation, in which commissioners can bring makers' talents and materials into the early concepts of a design, not just buying a vase or cushions at the end.' And why would Georgia be ripe for such an approach? 'Well, apart from her amazing sense of colour, she's multi-disciplinary and she's got a vision' ■

Prices from £695 for a throw. The New Craftsmen, 34 North Row, London W1 (020 7148 3190; thenewcraftsmen.com)

Top: for practicality's sake, this needled-punched merino-wool cushion with a vintage trim has no loose threads. Left: Georgia is captivated by shoes, how over time they reveal the story and personality of their owners. For the green pair, a digital embroidery holds loose threads in place and leaves a fringe along the edges. The black ones have a plaited-and-coiled-rope upper and a sole made of loose threads trapped in resin



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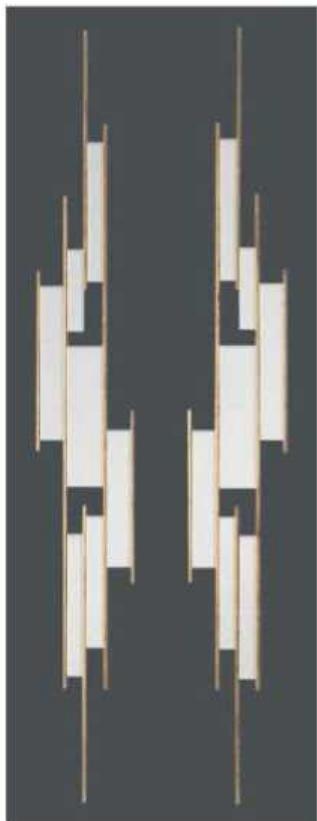
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antennae roundup

From tassels to teapots, Miranda Sinclair reveals her top London Design Week discoveries

For details see page 80



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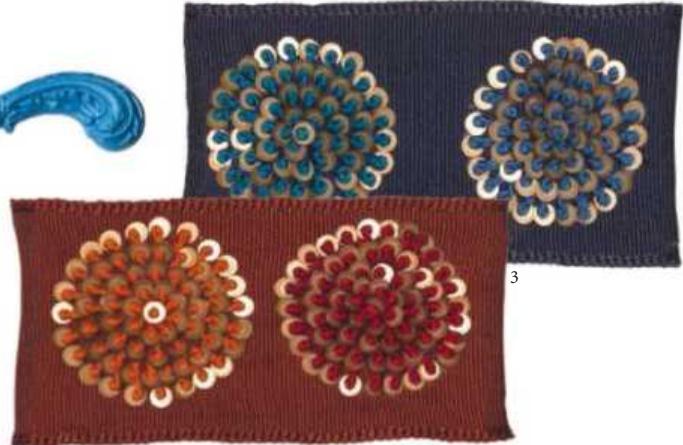
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antennae roundup



1 'Lotus' pendant, £4,682, Wired Custom Lighting. 2 'Yacht' carpet collection (from top: 'Lash 1', £867 per sq m; 'Sash 1', £1,084 per sq m), Tai Ping Carpets. 3 'Hamilton' sconce, £1,700, Remains Lighting. 4 'Waves' hair-on-hide rug, £2,900, Whistler Leather. 5 'Kaleidos' sofa, by Fendi Casa, £22,840, Interior Supply. 6 'Josephine X' floor lamp, by Jaime Hayon, £2,995, Chaplins. 7 Bronze 'Amport' console table, £2,070, Vaughan. 8 'Odile' lounge chair, £8,540, J. Robert Scott. All prices include VAT. For suppliers' details see Address Book ▷

antennae roundup



1 'Beauharnais' cushion, by Christian Lacroix Maison, £85, Designers Guild. 2 'Rococo Pop' door lever, by Enrico Cassina, £424, Solid Wooden Doors. 3 'Astra' embroidered trimmings (from top: royal blue; rhubarb), by Lori Weitzner, £99 per m, Samuel & Sons. 4 Large 'Pavilion' sofa, £11,664, McKinnon & Harris. 5 'Callisto' table, £2,940, Black and Key. 6 'Connie' chair, by Carlo Ballabio, from £885, Porada. 7 'Blockade' carpet, £560 per sq m, Stark Carpet. 8 'Lift' textile collection, by Konstantin Grcic, \$65 per yd, Maharam. All prices include VAT. For suppliers' details see Address Book ▶

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SHORTLIST



1 'Wrap', by Kara Mann, £3,627, Baker. 2 'Eye', from £1,944, Richard Taylor Designs. 'Baby' typewriter, by Hermes, £245, Present and Correct. 3 'Capricorn', £6,594, Tom Faulkner. 4 Malachite 'Helsinki', £1,680, Paolo Moschino for Nicholas Haslam. 5 'Rope Twist' with Kilkenny stone, £7,800, Cox London. 6 'Panther', £9,870, Ochre. 7 Sea-green lacquered console table, £2,700, Talisman London. All prices include VAT. For suppliers' details see Address Book ▶

S U P P O R T G R O U P

Feeling up against the wall when it comes to console tables? Don't worry – we've got your back. With lacquer for the library or hooves and horns for the hall, Miranda Sinclair offers her assistance. Photography: Anders Gramer



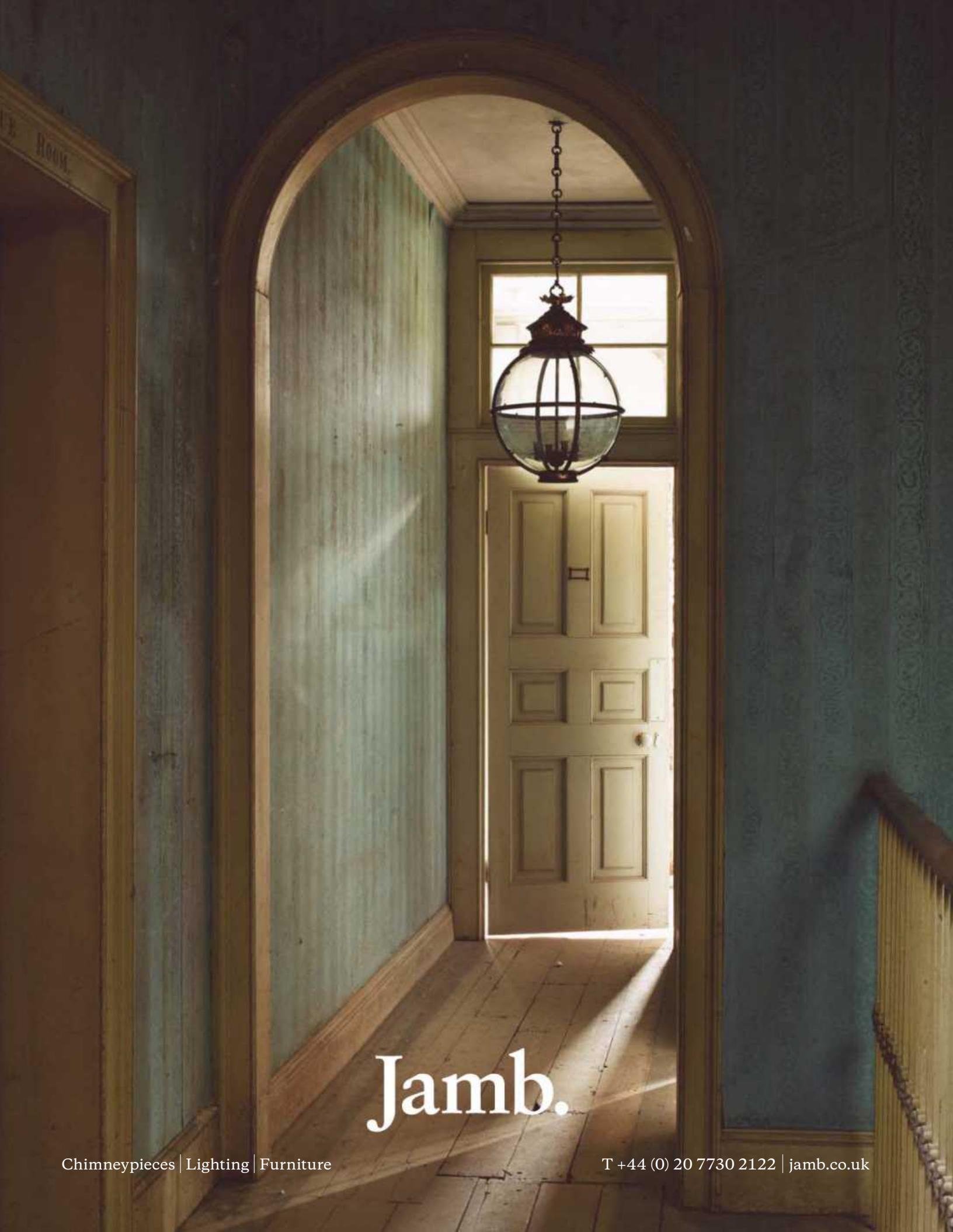
Paris je t'aime



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1 'Ludwig', £675, India Jane. 2 'Augusta', £4,608, Virginia White Collection. 3 'Wimpole', £8,200, Robert Kime. 4 'The Stag', £10,500, Soane Britain. All prices include VAT. For suppliers' details see Address Book ▶



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1 'Weavers', by Terence Conran, £1,550, Benchmark. **2** Aged-plaster 'Twig' with oak top, £3,426, Porta Romana. **3** 'Georg', by Christina L. Halstrøm for Skagerak, £449, Twentytwentyone. **4** 'Lyle', £2,190, Pinch. **5** 'Narbonne', £1,225, Oka. **6** 'Flemish', £3,175, Ralph Lauren Home. All prices include VAT. For suppliers' details see Address Book >

SHORTLIST



1 Small brass 'Rack Table', by Muller van Severen, £3,090 approx, Valerie Objects. 'Valentine' typewriter, by Ettore Sottsass for Olivetti, £295, Present and Correct. 2 Neon 'Ebbie', £275, Habitat. 3 'The Albany', £9,337, Davidson. 4 'Rivoli', by Eileen Gray, £1,822, Aram. 5 'Ghost Buster', by Philippe Starck for Kartell, from £236, Heal's. Throughout: backgrounds painted with 'Babouche' Estate emulsion, £39.50 per 2.5 litres, Farrow & Ball. 'Bibliotheque BR69080-166' wallpaper, by Brunschwig & Fils, £592 per 9m double roll, GP&J Baker. Bespoke simple light, by Factorylux, £42.90 per pendant, Urban Cottage Industries; with 16 x 4 x 10in handmade laminated lampshades with matching trim, £345 each, A Shade Above. All prices include VAT. For suppliers' details see Address Book ■

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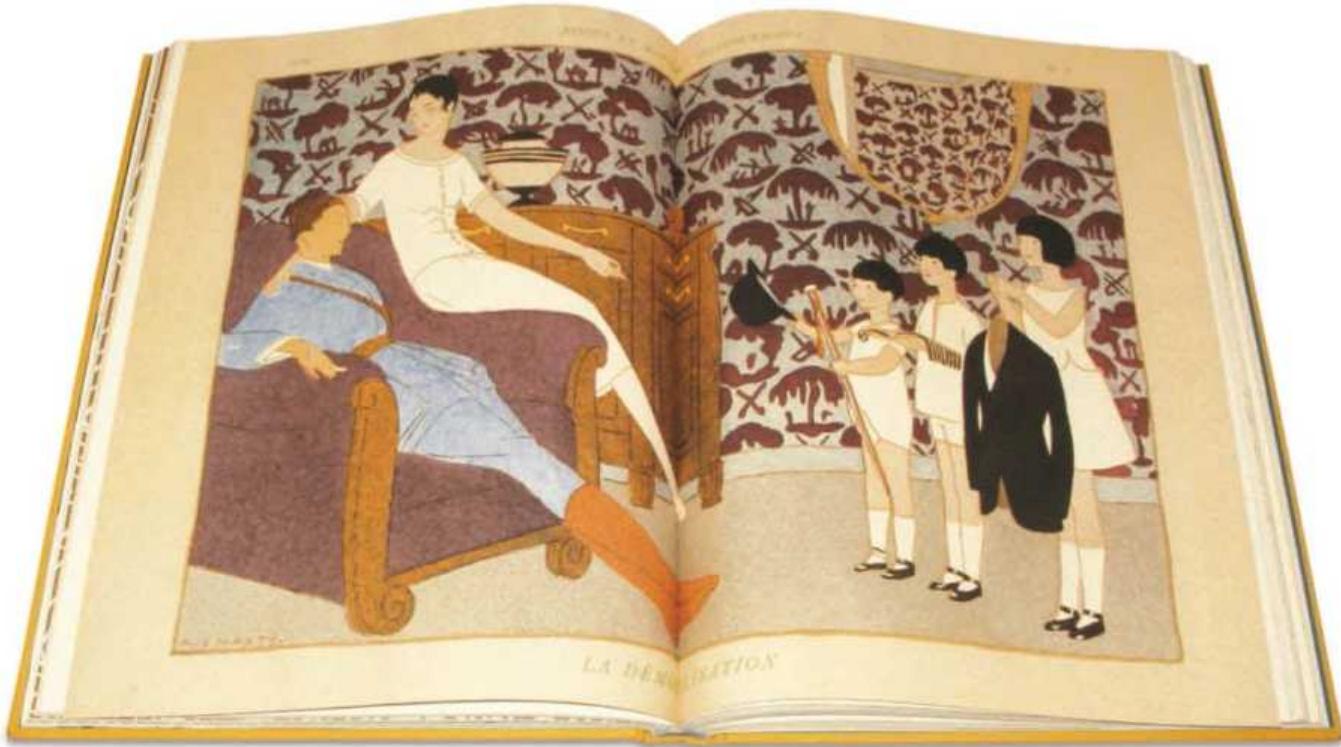
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books

Bon ton bonbons, Viola takes a bow, perfectly Pinto, death in the mind of someone living, Germany before the bombs



FASHION AND THE ART OF POCHOIR: THE GOLDEN AGE OF ILLUSTRATION IN PARIS (by April Calahan and Cassidy Zachary; Thames & Hudson, rrp £50) Words can scarcely do justice to the explosion of inventive fashion drawing in Paris at the beginning of the 20th century. These startling coloured images were like glimpses into a brightly lit miniature theatre, with exotic backcloths, flamboyant characters and a hint of mystery. They are unlike any earlier fashion drawings, with a simplicity perhaps influenced by the Japanese woodcuts popular at the time. Luckily, this delightful book describes and illustrates ten of the great French fashion portfolios and journals of the period. For a bookseller who has bought and sold most of these in the past it's a treat to find them revived here for a new generation. There are 275 coloured illustrations, many reproduced in a larger format than the originals.

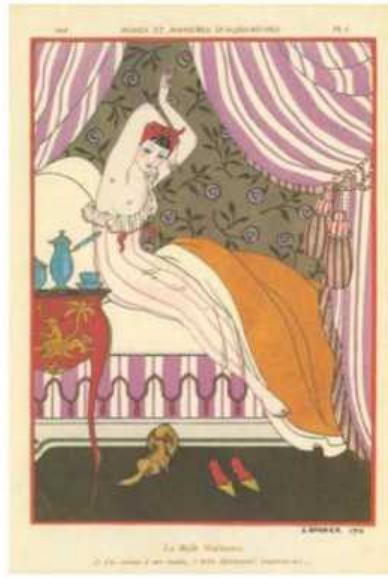
The scholarly text is concerned with several themes. The first is the history of the development of pochoir, a method of colouring using stencils: the pigment is applied by hand and produces a rich matt surface on the paper. This was an expensive, labour-intensive process involving a production line, mostly of women, in the Parisian ateliers. The technique originated in Japan. Though used in this context between 1910 and 1925, the authors also mention stencilled pictures in prehistoric caves and Matisse's great suite *Jazz*, produced by the same technique in 1947.

Paris after the Belle Epoque was a mecca for artists and draughtsmen from all over Europe.

Many found work in journals such as *Le Rire* and *La Vie Parisienne*. Bakst was also flourishing as the designer for Diaghilev's Russian Ballet, and from this setting the great fashion illustrators emerged.

The key figure in the couture revolution of the era was Paul Poiret. It was he who abandoned the corseted Edwardian style and reintroduced the simple Empire look of a century earlier. Poiret aspired, successfully, to connect the world of fashion, the beau monde and the art scene; the pochoir method fitted into this nexus perfectly. The first albums shown here are those commissioned by Poiret from Paul Iribe and Georges Lepape. These two, along with George Barbier, Charles Martin, Eduardo Benito and André Marty, are among the greatest of the 1920s illustrators to contribute to these journals – *La Gazette du Bon Ton*, edited by Lucien Vogel, is still the best known. To set this work in context the authors give brief accounts of the leading Paris couturiers, from Bianchini to Worth, and biographical notes on the artists.

These journals, or even single pages taken from them, are now hard to find and pricey. I have recently seen copies of the Poiret portfolios by Iribe and Lepape offered for £2,000 and £6,000 respectively. So that's another reason to welcome this book. The pochoir technique is impossible to fully replicate via the four-colour printing process used in book publishing today – but the freshness of the drawings is as vivid as ever ■ DAVID BATTERHAM is the author of 'Among Booksellers: Tales told in Letters to Howard Hodgkin' (Stone Trough) ▶





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BILL VIOLA (by John G. Hanhardt, ed. Kira Perov; Thames & Hudson, rrp £40) The paradoxes of Bill Viola's career bring to mind the last scene of *Mad Men*, in which broken man Don Draper sits in the lotus position, seeking his soul and, incongruously, dreams up the ad of a lifetime. In fact, Viola's father encouraged him to study advertising, but Bill grew bored and was lured into experimental video. Today, aged 65, and with claims to be the world's most renowned video artist, Viola sees nothing wrong in using high-tech spectacle to bring us to transcendence. He has produced sets for productions of Wagner, for tours of the industrial-noise band Nine Inch Nails, and he regularly quotes mystical texts. Is he a bundle of contradictions or is he just a Californian? Chilled-out, transcendental and crazy for gadgets.

John Hanhardt's book is a welcome response to these riddles. A prominent, longtime curator of media art, he has the expertise to navigate Viola's technology and, with the full backing of the subject himself (the book's editor, Kira Perov, is the artist's wife and frequent collaborator), he has brought forth some lively archival images. Many will be familiar with Viola's work since the 1980s, when he began to exploit new editing and projection technology to turn video art into an immersive, cinematic experience. Typical is *Room for St John of the Cross* (1983), which features a hermetic bunker encircled by looming projections of snowy mountain caps and the sound of rushing wind. Viola's openness to religious content – unusual among art-world sceptics – has since brought invitations to exhibit in venues such as St Paul's; here in 2014 he showed *The Martyrs*, a four-panel suite showing figures apparently being sacrificed by the elements – burned by fire, showered with water and earth, strung up in the air. (Later this year he'll show a companion piece at the cathedral entitled *Mary*.) These latter-day altarpieces attract note, but they divide Viola's critics: some are compelled by his seriousness and probing humanity, while others dismiss him as an art televangelist, wowing the crowds with mystical gobbledegook.

Both factions might find surprises in Hanhardt's book, particularly the coverage of Viola's early years, when the artist had different concerns. He has said that one early piece was 'an attempt to stare down the self', and that captures the psychic confrontation and disorientation he once tried to evoke, using rigs of old-fashioned monitors and closed-circuit loops. It was an art that left you feeling humbled, trapped in body and mind, not brimming over with rushes of power and pride in humanity, the way his later spectacles so often do. Unfortunately, Hanhardt, serving rather as the artist's mouthpiece, doesn't address these contradictions. Nor does he delve into the artists' childhood and background. So what happened to turn Viola from militant video experimentalist to impresario of life and death spectacles? Old age and pretension? Or wisdom and feeling? Or simply changing times and styles? Viola's fans and detractors will still have different answers ■ MORGAN FALCONER is the author of 'Painting Beyond Pollock' (Phaidon) ▶



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books



ALBERTO PINTO: SIGNATURE INTERIORS (by Anne Bony; Flammarion, rrp £50) Born in Casablanca, Alberto Pinto ran a photography agency in New York specialising in interiors before moving to Paris and setting up his own interior-design studio. According to Hubert de Givenchy in the short preface to this book, Pinto's first commission was the decoration of an apartment on Avenue Charles-Floquet, the furnishings of which included two Ming cabinets. He started at the top and stayed there, designing the interiors of super-yachts and luxury private aeroplanes, as well as homes for a global elite of mega-wealthy clients.

There are 11 properties featured, including mansions in Paris and Mayfair, and a palace somewhere in the Middle East. Alberto Pinto died in 2012 but his sister, Linda Pinto, oversaw the completion of projects 'to the master's own impeccable standards'. Shown in photographs spreading across more than 200 large pages, these vast drawing rooms, regal dining rooms, splendid libraries and sumptuous bedrooms are as top-to-toe gorgeous as super-models in haute couture. Craftsmanship and precious materials are key to the effect in rooms where walls are lined with leather, sculpted plaster, marquetry or a veneer of pearly nacre. Furnishings are embellished with appliquéd, a bed is wrapped in vellum, lamps are carved from rock crystal.

Pinto claimed to have no fear of size, saying: 'I pride myself on knowing how to bring together immensity and comfort.' He could certainly handle volume, deploying tremendous swags and drapes to tame towering windows, and domesticating huge spaces with bold pattern and colour. The style swings from 18th-century château, through fairy-tale seraglio, to Hollywood Art Deco. As for comfort, it depends how happy you might feel planting your bottom on hand-embroidered silk upholstery, or sleeping on it, or in fact making any kind of human mess at all – lighting a fire in one of the immaculate grates, eating a meal, taking a bath. This level of perfection is not everyone's idea of relaxation.

Inevitably, nothing is said or shown that gives a clue about the occupants – all we are told is that they are people of 'refinement' and 'taste'. The text is as impersonal as the ornaments placed on bedside tables, the most intimate moment being the inclusion of a box of paper tissues next to a marble and verre églomisé-clad washbasin. There are no kitchens, and few bathrooms, so it is difficult to imagine the day-to-day business of living in any of these homes. 'The house reveals its opulence room after room,' writes Anne Bony of the Mayfair mansion. The same could be said of the whole book ■ **ROS BYAM SHAW** is the author of 'Perfect English Cottage' (Ryland Peters & Small), now published in a revised edition ▷

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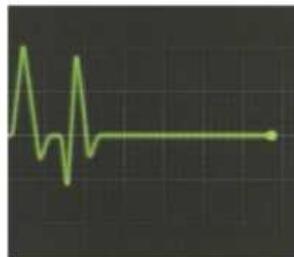


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books



DEAD: A CELEBRATION OF MORTALITY (by Charles Saatchi; Booth-Clibborn, rrp £16.99) One of the few things the rich and powerful cannot control is the march of time. That must be especially hard for a self-confessed narcissist such as Charles Saatchi. Death has been a pungent theme for the art collector, and *Sensation*-seekers once queued up to gawp at a blown-up bullet-hole, a murderer depicted in children's handprints and the life-like sculpture of a dead dad. Both gleeful and at times ghoulish, the advertising mogul's latest book of essays ploughs a similar furrow.

Presented as a marble headstone, its golden title 'carved' into the jacket, this book is often diverting, if a bit of a head-scratcher. Four-to-five-page sections leap with little logic from topic to topic. Elsewhere, we alight on snuff movies, Darwin's penchant for eating unusual animals and London's necropolis railway; jump-cut to the Russian mafia's bling gravestones, corpses littering Everest and premature obituaries; and land on cryogenics, Japan's suicide mountain and tips on poisoning. (In the opening pages, the sexual cannibalism of black widow spiders inspires the comment: 'Is this perhaps the most eloquent of nature's illustration of female appetites? Let us move swiftly on.) Shot through with gallows humour, Saatchi sustains some riffs very well. In one lively section on 'cremains' we discover that Keith Richards snorted his own father's ashes, and that some tattooists will mix them with ink, literally enabling relatives to get under your skin. The inventor of Pringles apparently settled down for posterity, post-cremation, in one of his own trademark tubes (original flavour), while at Jane Austen's cottage, the amount of people emptying urns in the grounds has caused an 'unsightly nuisance'.

But even within these short sections, he often meanders off-topic – and the fact that every sentence is a new paragraph (in classic tabloid style) adds to the disjointed feel. There's much else to make pedants blanch, whether it's affect/effect, 'comprise of', the notion that Brian de Palma directed *Don't Look Now* (it was Nicolas Roeg), or a sentence such as 'He is awaiting trial in 2014' when the book was published in 2015. Perhaps these slipshod standards are down to the fact that the poor editors had bigger fish to fry: in the small print I spotted that the book 'is based on material supplied... by the author', which conjures up the image of a vast vitrine full of clippings being dumped on Booth-Clibborn's doorstep. One can only guess as there's not even a preface offering a rationale for the project. Indeed 'why?' is the question that underlies this ragbag of entertaining clickbait. Perhaps it's a desperate bid to keep one's stock high. In the States, they call it 'jumping the shark' ■ DAMIAN THOMPSON ▷

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books



GERMANY AROUND 1900: A PORTRAIT IN COLOUR (by Marc Walter et al; Taschen, rrp £135) Before colour photographs there was the photochrom process, which used lithographic techniques to turn black-and-white negatives into colour-rich prints. Patented by a Swiss printer in 1888, photochroms were richly artificial. Marked by crystal-clear shapes, limpid hues and distorted perspectives, they were not-quite-real but real enough, like snapshots of dreams. They proved to be a boon to Belle Epoque postcards and brochures, and are now the most lifelike depictions of a Europe about to be laid to waste by war.

The age of the photochrom coincided with the rapid rise of the new German Reich, transformed, in the few decades after its 1871 unification, from a deeply provincial sprawl into a powerhouse, responsible for everything from hi-tech weaponry to the modern symphony orchestra. *Germany around 1900* brings together a massive collection of the country's pre-World War I photochroms, taking us from the Baltic Sea to the Bavarian Alps, with séance-like stopovers in the booming, if not quite beautiful, cities of Hamburg and Berlin, and a long, hard stare at the one-time gorgeousness of Dresden.

Landscapes come off poorly in photochroms, looking dull and diminished, and people appear like dolls – but buildings come back to life. The tenement-lined waterways of Hamburg, imperial Germany's bustling harbour, have a Venetian-like variety, and the back streets of industrialising Braunschweig, a hotbed of activity in the heyday of the Holy Roman Empire, have a pre-modern squalor that you can almost smell.

Vast in size, this catalogue also has some weighty, if unintended, consequences. Yes, this is a weirdly serene vision of an undestroyed Germany, overstuffed with nostalgia and sumptuously sad. But some of the images have x-ray powers, suggesting the new unease behind the old, ornate façades. While frenetically modernising, the Kaiser's Germany was also backward-looking to a fault and mesmerised by its ancient monuments. A photochrom of Freiburg im Breisgau, home to one of the country's most advanced universities, conjures up this schizoid existence by showcasing a mixed-up landmark called the Martinstor. Once part of the city's fortifications, this portal was updated in 1901, tripling in height from 20m to over 60m while preserving its Medieval look. The photochrom was meant to celebrate civic structures like this, but the Martinstor, fresh from its makeover, comes off as an outsized fantasy and a bulwark of vanity. I found myself regarding it as a flawed hero, chastising it while worrying what might happen next ■ JS MARCUS is a writer based in Berlin

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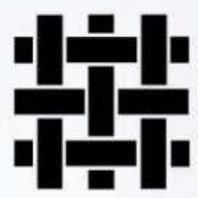
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1 'Caribou CH34916-1', by Clarence House, £433.80, Turnell & Gigon; covering 'Milo' chair, £1,575 (without fabric), Beaumont & Fletcher. 2 'Brubeck F6872-05', by Margo Selby, £65, Osborne & Little; atop rare primitive bow-back Windsor armchair, c1770, £3,800, Robert Young Antiques. 3 'Pumpkins BP10621-1, £59; 4 'Pumpkins Velvet BP10625-1', £115; both GP&J Baker; covering 'Palmerston' chair, £2,885 (without fabric), Beaumont & Fletcher. 5 'Chatham Brocatelle HB148-6', by Clarence House, £421.40, Turnell & Gigon. 6 'Liana 87072', by Jane Shelton, £234, Simon Playle. 7 'Chatham Brocatelle HB148-3', by Clarence House, £421.40, Turnell & Gigon. Fabric prices are per m; all prices include VAT. For suppliers' details see Address Book ▷





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1 Crimson 'Alyosha', £76, Volga Linen. 2 'Cabanon FCL051-04', by Christian Lacroix Maison, £87, Designers Guild; covering 'The Fireside' chair, £2,550 (without fabric), Soane Britain. 3 'Paradise Lost T3000-01', by Kakanias for Michael Smith, £191.40, Jamb. 4 'Jungle C-13', by Pepe Peñalver, £59.90, Lizzo. 5 'Altieri Velvet 34956-2', by Clarence House, £1,026.60, Turnell & Gigon. Fabric prices are per m; all prices include VAT. For suppliers' details see Address Book ▷



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1 'Capucin M123602', by Misia, £170.90, Casamance. 2 'Octant 120484', by Hannah Bowen for Scion, £29, Harlequin. 3 'Zig Zag', by Virginia White Collection, £98, Redloh House Fabrics. 4 'Pachuca F3083001', £213.60; 5 'Cuilk F3080001', £165.60; both Pierre Frey. Prices are per m and include VAT. For suppliers' details see Address Book >





1 'Diamond 2400-06', by Blithfield, £84, Tissus d'Hélène. 2 'Miki F24962-105', by Jennifer Shorto, £90, Redloh House Fabrics. 3 'Drops-17243-004', by Dominique Kieffer, £142, Rubelli. 4 'Crosshatch Check M436-03', by Mark Alexander, £130; 5 'Shaker M440-04', by Mark Alexander, £95; both Romo. 6 'West Coast 4188-02', by Pollack, £162, Altfield. 7 'Tuileries 98040-02', by Métaphores, £238, Abbott & Boyd. 8 'Bouratino T6006-002', from £108, Dedar. English jug with lustre grape and grapevine decoration, c1840-60, £195, The Lacquer Chest. Rag rug, c1900, £240, Max Rollitt. Fabric prices are per m; all prices include VAT. For suppliers' details see Address Book ▶

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DESIGN WEEK FABRICS

1 'Nagar 04884-01', by Manuel Canovas, from £118, Colefax & Fowler. 2 Saffron 'Marusya', £76, Volga Linen. 3 'Orwell L9050-02', by Larsen, from £82, Colefax & Fowler. 4 'Amelot Ticking LFY67296F', from £109, Ralph Lauren Home. 5 'Kanako 322437', £75, Zoffany. 6 'Myles L9077-02', by Larsen, from £84; 7 'Myles L9077-06', by Larsen, from £84; both Colefax & Fowler. Prices are per m and include VAT. For suppliers' details see Address Book ■



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SERIOUS

pursuits

Auctions, antique fairs and diverting activities, chosen by Grace McCloud



'I always wanted to be a painter. Best of all, after music, I like to draw. But... no-one ever said to me, "We'd like some more of your paintings," so this made me write.' What would have happened if someone had told the late Laurie Lee that they'd like some more of his paintings? How many children's introductions to English literature would be different without *Cider with Rosie*, that lyrical account of Lee's bucolic interwar childhood? Who knows. The only thing for certain is that literature's loss would have been painting's gain. That's definitely how the **WORKS ON PAPER FAIR** sees it. This year, the fair, which runs 11-14 February at the Royal Geographical Society, presents the first public exhibition of Lee's artwork in London alongside its 50 selling stand-holders. Featuring tender portraits of his wife and daughter, witty cartoons and vibrant, abstract nudes, the show is a rare chance to glimpse the graphic works that, until his death in 1997, not even Lee's family had seen. And for those keen to discover more, the complementary programme of talks includes Lee's daughter, Jessy, in conversation with the exhibition's curators, Derek Newman and Harry Moore-Gwyn, on 13 February. Details: 01798 215007; worksonpaperfair.com.

BRITAIN

6 FEBRUARY HEONG GALLERY, DOWNING COLLEGE, REGENT ST, CAMBRIDGE **GRAND OPENING**. Works from the collection of Tate's former director Sir Alan Bowness form the inaugural exhibition of Cambridge's brand-new gallery, located in the Edwardian stables of Downing College. Details: 01223 334800; heonggallery.com.

6 FEBRUARY-6 MARCH ROYAL BOTANIC GARDENS, KEW, RICHMOND, SURREY **ORCHIDS FESTIVAL**. This year's festival pays a floral tribute to the tropical colours of the carnivals of Brazil. Details: 020 8332 5655; kew.org.

11-14 FEBRUARY CHESTER RACECOURSE, WATERGATE SQUARE, CHESTER **CHESTER ANTIQUES SHOW**. Blue valentine: a jasperware handled mug is among the 60-strong collection of loving cups made by major English factories in the 18th and 19th centuries, on sale at Midwinter Antiques. Details: 01886 833091; penman-fairs.co.uk.

23 FEBRUARY BONHAMS, MONTPELIER ST, LONDON SW7 **HOME AND INTERIORS**. Gallop to Bonhams to be in the running for works such as Francis Sartorius's *Vestris Held by a Jockey* (£3,000-£5,000). Details: 020 7393 3900; bonhams.com.

23 FEBRUARY SOTHEBY'S, NEW BOND ST, LONDON W1 **1850-1950: DESIGN MASTERSPIECES FROM THE POLO COLLECTION**. Design across the decades: Sotheby's hosts a sale of art and furniture curated by the notorious collector and investment manager Roberto Polo. Details: 020 7293 5000; sothebys.com.

24 FEBRUARY CHRISTIE'S, KING ST, LONDON SW1 **WORKS FROM THE HOME OF STING & TRUDIE STYLER**. Fair cop: the Police frontman and his wife auction nearly every little thing from their central London house, from paintings to a Steinway, with estimates starting at just £1,000. Details: 020 7839 9060; christies.com.

28 FEBRUARY DULWICH COLLEGE, DULWICH COMMON, LONDON SE21 **MIDCENTURY MODERN**. Northern lights: a green Holmegaard 'Gulvase' is among the star Scandinavian finds at the spring edition. Details: modernshows.com. ▷

5 Chinese school, *Lady in Chinese Dress*, c1775, Cynthia Walmley at Wilton House Antiques Fair, 4-6 March.

6 Francis Sartorius, *Vestris Held by a Jockey*, 1780, Bonhams, 23 Feb. 7 Jean Pierre Alexandre Tahan and Maison Alphonse Giroux & Cie, sculptural cabinet, c1855, Sotheby's, 23 Feb

1 Laurie Lee, *Abstract Face*, 1936, Works on Paper Fair, 11-14 Feb.

2 Northern European corner cabinet, late 19th-century, Molly & Maud's Place at Bath Decorative Antiques Fair, 10-12 March.

3 Otto Brauer, 'Gulvase', 1962, manufactured by Holmegaard, Modern Marketplace at Midcentury Modern, 28 Feb. 4 One of three Aboriginal gorgets, late 19th-century, Swords, 1 March.

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SERIOUS *pursuits*



1

1 Namsa Leuba, *Umfana*, from 'The Kingdom of Mountains' series, 2014, The Armory Show, 3-6 March. 2 Abdur Rahman Chughtai, *Mughal Lady*, 1950, Grosvenor Gallery at Art Dubai, 16-19 March. 3 Ron Gorchov, *Alderaman*, 2015, Cheim & Read at The Art Show, 2-6 March

1 MARCH SWORDERS, CAMBRIDGE RD, STANSTED MOUNTFITCHET, ESSEX **COUNTRY HOUSE SALE**.

Three Aboriginal gorgets go under the hammer for an estimated £20,000-£30,000. Details: 01279 817778; sworder.co.uk.

4-6 MARCH WILTON HOUSE, WILTON, SALISBURY, WILTS **WILTON HOUSE ANTIQUES FAIR**.

Little wonders: portrait miniature specialist Cynthia Walmsley is among the 40 stand-holders at this annual fair. Details: 01722 746728; wiltonhouse.co.uk.

7-28 MARCH HEAL'S, TOTTENHAM COURT RD, LONDON W1 **DESIGN IRELAND**.

A three-week pop-up market in the Heal's flagship store celebrates Irish makers and designers, with potters, weavers and masons offering demonstrations. Details: 020 7636 1666; heals.com.

9-15 MARCH DUKE OF YORK SQUARE, LONDON SW3 **BADA FINE ART & ANTIQUES FAIR**.

Believe the razzle-dazzle – a pair of signed Van Cleef & Arpels sapphire-and-diamond hoop earrings dating from the 1960s, on display at Anthea AG Antiques, are bound to steal the show. Details: 020 7589 6108; badafair.com.

10-12 MARCH THE PAVILION, NORTH PARADE RD, BATH **BATH DECORATIVE ANTIQUES FAIR**.

Cupboard love: head to Molly & Maud's Place for the late 19th-century corner cabinet pictured on the previous page. Details: 01278 784912; bathdecorativeantiquesfair.co.uk.

OUTSIDE BRITAIN

FRANCE AVE DU CORPS EUROPEEN, FLEUR-DEVANT-DOUAUMONT, VERDUN CEDEX GRAND REOPENING.

Marking the centenary of the Battle of Verdun, the memorial museum reopens its doors after two years of renovations, introducing a new permanent exhibition over two floors. Details: 00 33 329 88 19 16; memorial-verdun.fr.

SPAIN 24-28 FEBRUARY IFEMA, FERIA DE MADRID, AVE DEL PARTENON, MADRID ARCOMADRID.

Thirty-five years of the fair are celebrated with *Imagining Other Futures*, a show dedicated to past exhibitors. Details: 00 34 91 722 30 00; arco.ifema.es.

UAE 16-19 MARCH MADINAT JUMEIRAH, AL SUFOUH RD, UMM SUQEIM, DUBAI **ART DUBAI.**

Deserts flowering: rare works on show at the tenth edition of this international fair reflect the extraordinary growth of Middle Eastern, African and Asian art scenes in the past decade. Details: 00 971 4 563 1400; artdubai.ae.

USA 2-6 MARCH PARK AVENUE ARMORY, PARK AVE, NEW YORK **THE ART SHOW**.

The USA's longest-running art fair returns. Details: 001 212 488 5550; artdealers.org.

3-6 MARCH PIERS 92/94, TWELFTH AVE AT 55TH ST, NEW YORK, NY **THE ARMORY SHOW**.

Julia Grosse and Yvette Mutumba become the first women to curate the Armory's Focus section, this year titled *African Perspectives*. Details: thearmoryshow.com ■



3



DESIGNERS GUILD
GREYCLOTH WEAVES



'Thames' double basin unit from Drummonds; 'Ascot' table from the Sofa and Chair Company; bio-ethanol fire, with 'Soho' fire basket and 'Burlington' mantel, from Chesney's; 'Splash Lounge' collection from Gaze Burvill;



'Bateau' bath from Catchpole & Rye; one of a pair of Regency gilt-bronze lacquered candlesticks from Freshfords Fine Antiques at the Bada Fair; rugs from Stark Carpet



network

Sophia Salaman chooses the best merchandise and events worldwide

■ Christian Gaze and Simon Burvill founded Gaze Burvill in 1992 with the aim of producing outdoor furniture of the highest quality that didn't harm the environment. Today, the company still employs traditional techniques, such as mortise-and-tenon jointing and steam bending, alongside state-of-the-art technology, to produce elegant, desirable tables and chairs from sustainable oak. Each piece is made by craftsmen in the company's Hampshire workshop from prime timber, carefully selected from regenerated forests. Ring 01420 588444, or visit gazeburvill.com.

■ Established in 1918, the British Antique Dealers' Association (Bada) Fair is the blue-riband event in the antique trade calendar. Located in the heart of Chelsea, the prestigious show, which this year takes place on 9 to 15 March, is synonymous with quality and luxury as only registered members of Bada can exhibit. Well known for attracting an international audience, the fair welcomes experienced collectors as well as first-time buyers. Bada, Duke of York Square, King's Rd, London SW3 (020 7589 4128; bada.org).

■ In 2007 the Italian furniture maker Natuzzi launched 'Open Art', a project dedicated to introducing art to its shops worldwide, with the intention of making it more accessible to everyone visiting their stores. The latest to be treated to a creative makeover is Natuzzi's flagship in Miami, which now features a hammock made by the young French artist Adrien Missika. Measuring 8 x 3m, the huge work has been made using leather from the company's tannery in Udine, northern Italy. Natuzzi, 3800 N Miami Ave, Miami, FL 33127 (001 855 363 3171; natuzzi.us).

■ Drummonds, the luxury bathroom company, has been busy redesigning and creating more space in its showroom on the King's Road. Against a vibrant backdrop of bright colours and wallpaper, the company's latest products are now on show, including its first-ever lighting range and the complete collection designed by Martin Brudnizki. Drummonds, 642 King's Rd, London SW6 (020 7376 4499; drummonds-uk.com). ■

■ The vintage and reproduction bathware specialist Catchpole & Rye is opening its third, and largest, showroom, in Royal Tunbridge Wells. Set over two floors, it will showcase the company's full range of products and finishes as well as offering a full design service. Manufacturing all of its products in Ashford, Kent, the company works with both designers and architects, and will also create products to order. Catchpole & Rye, 70 Calverley Rd, Royal Tunbridge Wells, Kent TN1 2UJ (01233 840840; catchpoleandrye.com).

■ It's rare for new houses and apartments to be built with chimneys for open fires – so what do you do if you crave the sleek lines of a modern space, but also love the warmth and comfort provided by an open fire? Chesney's has the solution with its collection of bio-ethanol fires, which need no chimney because the ethanol breaks down into water, carbon dioxide and heat, and emits no fumes. The ethanol is extracted from plants, which means it is environmentally friendly too. The fires – which come in both contemporary and traditional designs – are easy to install and can be controlled through a smart home system. Chesney's, 194-200 Battersea Park Rd, London SW11 (020 7627 1410; chesneys.com).

■ Since launching a decade ago, the Sofa and Chair Company has evolved into one of the country's most successful bespoke furniture makers. With a team of specialist designers, it supports traditional craftsmanship, producing all of its furniture in Britain, and is dedicated to using the highest-quality materials. Ring 020 8752 8935, or visit thesofaandchair.co.uk.

■ Stark Carpet has created a collection inspired by Morocco's rich rug- and textile-making heritage. With both traditional Berber styles and decorative Boucherouite designs, the range is diverse in pattern and texture. The rugs come in level-cut and 'hi-low' piles, as well as cut-and-loop pile combinations and distressed finishes. All designs are available in custom sizes. Stark Carpet, Design Centre Chelsea Harbour, London SW10 (020 7352 6001; starkcarpet.com). ■



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PRO POST E 16

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LONDON DESIGN WEEK (13-18 March. Open to the public 16-18 March)

London Design Week takes place at the Design Centre Chelsea Harbour and other select Chelsea-based showrooms. Participating companies featured in this issue are indicated below with a ■. Entrance is free and there is no need to book. For information, ring 020 7225 9166, or visit dcch.co.uk.

A Shade Above. Ring 01273 881130, or visit ashadeabove.co.uk. ■ **Abbott & Boyd**, Design Centre Chelsea Harbour, London SW10 (020 7351 9985; abbottandboyd.com). ■ **Altfield**, Design Centre Chelsea Harbour, London SW10 (020 7351 5893; altfield.com). ■ **Ann Sacks**, Design Centre Chelsea Harbour, London SW10 (020 3055 0802; annsacks.com). **Aram**, 110 Drury Lane, London WC2 (020 7557 7557; aram.co.uk). ■ **Armani Casa**, Design Centre Chelsea Harbour, London SW10 (020 7368 7530; armanicasa.com). ■ **Baker**, Design Centre Chelsea Harbour, London SW10 (020 7823 3612; bakerfurniture.com). **Beaumont & Fletcher**, 261 Fulham Rd, London SW3 (020 7352 5594; beaumontandfletcher.com). **Benchmark**, Bath Rd, Kintbury, Berks RG17 9SA (01488 608020; benchmarkfurniture.com). ■ **Black and Key**, Design Centre Chelsea Harbour, London SW10 (020 7351 7989; blackandkey.co.uk). ■ **C&C Milano**, Design Centre Chelsea Harbour, London SW10 (020 3583 3303; cec-milano.com). ■ **Casamance**, Colony, Design Centre Chelsea Harbour, London SW10 (020 7351 1299; casamance.com). ■ **Chaplins**, Design Centre Chelsea Harbour, London SW10 (020 7352 6195; chaplins.co.uk). **Christopher Farr Cloth**, 6 Burnsall St, London SW3 (020 7349 0888; christopherfarrcloth.com). ■ **Christopher Guy**, Design Centre Chelsea Harbour, London SW10 (020 3397 2410; christopherguy.com). ■ **Colefax & Fowler**, Ring 020 8874 6484, or visit colefax.com. **Cox London**, Ring 020 8880 3923, or visit coxlondon.com. ■ **Davidson**, Design Centre Chelsea Harbour, London SW10 (020 7751 5537; davidsonlondon.com). **De Le Cuona**, 150 Walton St, London SW3 (020 7584 7677; delecuona.com). ■ **Dedar**, Design Centre Chelsea Harbour, London SW10 (020 7351 9939; dedar.com). ■ **Designers Guild**, Ring 020 7351 5775, or visit designerguild.com. **Fabricut**, Ring 001 800 999 8200, or visit fabricut.com. **Farrow & Ball**, Ring 01202 876141, or visit farrow-ball.com. ■ **Fox Linton**, Design Centre Chelsea Harbour, London SW10 (020 7368 7700; foxlinton.com). ■ **Gladee Lighting**, Design Centre Chelsea Harbour, London SW10 (020 3632 5757; gladee.co.uk). ■ **GP&J Baker**, Design Centre Chelsea Harbour, London SW10 (01202 266700; gpjbaker.com). **Habitat**, Ring 0344 499 4686, or visit habitat.co.uk. ■ **Harlequin**, Design Centre Chelsea Harbour, London SW10 (0845 123 6805; harlequin.uk.com). **Heal's**, 196 Tottenham Court Rd, London W1 (020 7896 7451; heals.com). **Hermès**, 155 New Bond St, London W1 (020 7499 8856; hermes.com). ■ **Houliès**, Design Centre Chelsea Harbour, London SW10 (020 7376 4430; houles.com). **Howe**, 36 Bourne St, London SW1 (020 7730 7991; 36bournestreet.com). ■ **Iksel**, Design Centre Chelsea Harbour, London SW10 (020 7351 6717; iksel.com). **India Jane**, 121 King's Rd, London SW3 (020 8799 7166; indiajane.co.uk). ■ **Interior Supply**, Design Centre Chelsea Harbour, London SW10 (020 7352 0502; interiorsupply.co.uk). ■ **J. Robert Scott**, Design Centre Chelsea Harbour, London SW10 (020 7376 4705; jrobertscott.com). **Jamb**, 95-97 Pimlico Rd, London SW1 (020 7730 2122; jamb.co.uk). **The Lacquer Chest**, 75 Kensington Church St, London W8 (020 7937 1306; lacquerchest.com). ■ **Lelièvre**, Design Centre Chelsea Harbour, London SW10 (020 7352 4798; lelievre.eu). **Liberty**, Regent St, London W1 (020 7734 1234; liberty.co.uk). ■ **Lizzo**, Design Centre Chelsea Harbour, London SW10 (020 7823 3456; lizzo.com). **Maharam**, Ring 001 800 645 3943, or visit maharam.com. **Max Rollitt**, Ring 01962 791124, or visit maxrollitt.com. ■ **McKinnon & Harris**, Design Centre Chelsea Harbour, London SW10 (020 7349 9085; mckinnonharris.com). ■ **The Nanz Company**, Design Centre Chelsea Harbour, London SW10 (020 3300 0099; nanz.com). **Ochre**,



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S O L O S H O W

In a converted pianola factory hangs an intensely autobiographical collection of contemporary painting and sculpture arranged by the owner herself – and for her eyes only. This curator, who straddles the spheres of art and fashion, wants to remain anonymous, keeping the world at arm's length. 'There's always been an excitement at being alone with my imagination,' she informs Matt Gibberd. Photography: Simon Upton

'Jason' chairs by Carl Jacobs and a 'Heart' chair by Hans Wegner surround the dining table, on which sit some vintage Leach Standard Ware, a grey jug by Nicola Tassie and a cast-aluminium pot by Faye Toogood. Some old glass jars from Few and Far are lined up beside an Eames planter, with a Bamileke feather headdress from Egg on the wall above. The poured-concrete floor by Lazenby is softened with a rug by Private 0204, also from Egg. Skinflint supplied the glass hanging lights



This page, clockwise from top left: an Oscar Murillo canvas hangs between a pair of display cases on floor runners from Rackline; a Timothy Davies stork's nest presides over the dining area. To the left, a chair artwork by Hayley Tompkins sits beneath a copper picture by Jane Bustin; tiles by Paula Rego are set into the wall above the sink. The shelf above supports a Tracey Emin teapot, a Takahiro Yagi copper tea caddy and a black Russian doll from Muji; a tablecloth photograph by Becky Beasley hangs in the kitchen, which has ceiling lights from an eastern European mental hospital. Opposite: a spiral staircase in the kitchen leads to the roof terrace. The vintage Hille of London wooden display cabinet holds ceramics by Bernard Leach, Janet Leach and Akiko Hirai





This page, clockwise from top left: in the sitting area, just below the ceiling, a spectacles piece by Aleana Egan peers down towards a 1942 moulded-ply Eames leg splint at far left; the sofa holds throws and cushions hand-woven by Catarina Riccabona, and a silk-velvet fabric dyed using walnuts and iron by the owner of the house; cast-concrete balls by Oscar Murillo sit beneath an Edith Dekyndt blanket covered in gold leaf and left to oxidise; storage cabinets are parted to reveal artworks by Sara VanDerBeek, Marie Angelitti, Becky Beasley and Nina Beier. Opposite: besides the B&B Italia sofa, furniture includes a vintage Ercol 'Pebble' table, a white Martino Gamper 'Arnold Circus' stool and an antique Japanese table. On the latter sits a black iron vase by Rick Owens and some antique wicker Chinese lunchboxes





Top: a Marcel Breuer 'Long Chair' is one of several vintage Modern pieces in the house. Above: the bedroom contains Murano glass lighting. To the left of the bed, covered courtesy of the Linen Works, is a dot painting by Alice Browne and a chipboard piece by Jane Bustin. Right: a Hans Wegner 'Keyhole' rocking chair stands in front of a hand-forged iron clothing rail by the Sweden-based interior stylist and designer Annaleena Karlsson. The half-erased photograph is by Analia Saban, while, next to it, the drawing of a woman with a covered face is by Aishan Yu





I MUST have been here five times already, but I hadn't noticed the Eames leg splint before, or the crow-black Phyllida Barlow piece lurking above the staircase, or the squashed tomatoes made from bronze. Somehow I'd even managed to miss the Madonna and Child vibrators in the guest cloakroom ('they're fully operational – I made them in my first year at art school').

Such oversight would normally be impossible, but this is a house with hidden layers of Soanean proportions, a Pitt Rivers Museum for the 21st century. It is unquestionably the most autobiographical interior I have ever seen. Much like the collection of faceless portraits above the bed, its creator would prefer to remain anonymous, and who can blame her? Talk about revealing one's décolletage. My wife cried when she first saw it.

So we must content ourselves with the third-person pronoun. She studied fine art and art history at Goldsmiths in the 1990s under Michael Craig-Martin, shortly after Damien Hirst had left his anarchic mark, and later did an MA in fashion curation. Her professional life has combined that world with art, including a research post in the Stanley Kubrick Archive, a series of fashion films that were screened at the Tate, and a book that raised funds for MA students at the London College of Fashion.

Her life was redefined when she contracted meningitis in her thirties. 'Up until that point, home had been incredibly monastic and pragmatic. I had always rented, and never had any furniture. But now I needed to nurture and hunker and nest, so home took on a different meaning. It wasn't just somewhere to perform ablutions and hang your clothes.' The ingredients were there: her background in curation gave her an understanding of space, and she had always collected things, such as vintage tins and old locks.

'My siblings are ten years older than me, so I grew up in quite a solitary way,' she says. 'I have a very particular internal world.' Having always lived in small apartments, especially during a spell in Japan in her twenties, she longed for an expansive space. What she has ended up with is a converted pianola factory on two floors, each one a lot longer than a tennis court. Externally it reminds her of Peterborough District hospital, where she was born, with its yellow London stocks, Crittall windows and concrete lintels like pro-

nounced eyebrows. And the house is a medical construct of sorts: squirrelled away down a private mews, natural light admitted via reeded glass, it keeps the outside world firmly at bay.

The conversion was overseen by 6a Architects, a practice known for its impeccably detailed art galleries, including Raven Row, the South London Gallery and the fashion galleries at the V&A. 'The first thing that Stephanie [Macdonald] asked me was to describe what the notion of privacy meant to me. Immediately I knew it would be a creative and collaborative process. It was a very selfish brief. I didn't want a spare bedroom. It was a space for me only, a sanctuary in the city.' Although the upper storey is one long open space, the architects exploited the natural bays created by the roof structure to form loose areas for cooking, eating, sitting and sleeping. Their masterstroke was a series of archive cabinets set on floor runners, which can be repositioned to create different spatial arrangements. These have a multitude of functions. In the dining area, for example, they act as vitrines for museum-quality ceramics, while in the bedroom they contain clothes and shoes and bags. 'It gets back to the notion of freedom. I'm not hemmed in and can change the space whenever I want.'

Once 6a had created the canvas, the curatorial process began. 'I printed all of my artworks as thumbnails on pieces of A2 paper, then cut them out and stuck them down with masking tape. The shelves above the sofa, for example, were completely curated before the art came out of storage.'

From the moment you enter, you realise that everything has a story. The hallway is a domestic take on an airport concourse, with a floor of fossilised limestone salvaged from Heathrow Terminal Two. 'My father always wanted to join the RAF but his mother wouldn't let him, and he spent his life taking photos of planes. This is my tribute to him.' It has personal resonance for me, too: my grandfather, Frederick Gibberd, designed the terminal and specified the stone. There is more of it in the shower room upstairs, which has a ceiling with a hole blasted through it, in homage to the Brazilian architect Lina Bo Bardi (*WoI* May 2010). Above each of the sinks is a run of tiles by Paula Rego. 'I could find my life in those tiles: my dog looking up at me, my mother ironing, past boyfriends...' Of the Ercol chairs, she says: 'I found myself buying all of the furniture that I grew up with for about ten times the price.'

The interior is in constant flux. Pictures come and go. At the time of writing, one is being exhibited at the Tate, and another at the Whitechapel Gallery. Despite the sheer volume of stuff, it feels restful and cohesive, which has much to do with the muted palette. The only dashes of colour are provided by an Eva Rothschild piece and a 1970s glass ashtray. In fact, post-Pop suburbia is a bit of a theme. 'I grew up on a Wimpey estate in Peterborough, then moved to Milton Keynes,' she tells me. 'I think I'm trapped in the Seventies.' She has a spider plant and a cheese plant, some concrete artworks by Vanessa Billy, and various bits of kitsch, including a carved wooden deer. It's never allowed to get too serious. The entrance hall is presided over by a heron found in a junk shop in Rye: 'He needed to live with us. He's grey and he's quiet.' 'Be Aware Someone is Following You' warns a piece by Laura Provost on the stairs, which hangs next to an artwork made of Lego.

To my mind, the most symbolic thing in the house is a commodious nest of twigs that rests on a beam in the dining area. Gently lit from above by one of the skylights, it is both unexpected and beautiful. It is a rarefied refuge for a fragile bird ■

6a Architects. Ring 020 7242 5422, or visit 6a.co.uk

Top: a concrete tongue by Michael Dean hangs over the top of the shower cube, entered via a laboratory worktop from Retrouvius made into a sliding door. Opposite: by the re-enamelled bath, a weaving by Ann Cathrin November Høibo faces a suspended ceramic by Jessica Jackson Hutchins







SOLAR ENERGY

When the Argentinian avant-garde artist, poet, astrologer and philosopher Xul Solar moved to an austere cottage on a flood plain outside Buenos Aires, it had no electricity, no gas, and no mains water. But with an idiosyncratic live wire like Solar as its inhabitant – Jorge Luis Borges described him as ‘one of the most singular events of our times’ – the dwelling needed none of the trappings of modern life to burst into colourful flame, as Teresa Tedin Uribe reports. Photography: Luis Ridao



Previous page, left: Solar expanded this upstairs room by enclosing the veranda – in place of conventional windows he installed a Modernist jigsaw of glass in different shapes and sizes. Right: a kerosene stove and washbasin stand along one wall of what used to be the veranda. This page, clockwise from top left: the house sits in a clearing in a wood outside Buenos Aires; the door was made by Solar, the 'X' a reference to his nickname Xul; the wool hanging on the door was made by Solar's wife



This page, clockwise from top: the carboy in rope netting was used to store kerosene for the stove and lamps; the upstairs kitchen-cum-living room is reached by wooden outside steps, and was most often used on winter days for shelter from the floods caused by the region's frequent storms (at the bottom of the steps is the entrance to the downstairs living area); the different colours in which Solar painted the house all correspond to aspects of his mystical and symbolic belief system



'I AM A WORLD

champion of a game that nobody yet knows called *panajedrez* [pan-chess],' Xul Solar said of himself in 1947. 'I am master of a script that nobody yet reads. I am creator of a new musical technique... I am creator of a universal language called *panlengua* based on numbers and astrology that will help peoples to know each other better... I am director of a theatre that has not yet begun working...'

Oscar Agustín Alejandro Schulz Solari, now known to the world as Xul Solar, was born in San Fernando in 1887. He left his native Argentina for Europe in 1912, where he remained until 1924. While abroad he came into close contact with the European avant-garde and shared the aesthetics of Expressionism. He revelled in the new visual arts, literature and philosophy and became immersed in esoteric learning. Letters he wrote during this period reflect his involvement in theosophy and anthroposophy, and with Aleister Crowley, the English mage of the occult. Having visited or lived in London, Turin, Paris, Munich, Kelheim, Stuttgart, Milan, Rome, Venice, Florence and Zoagli, in 1924, alongside his lifelong friend, the artist Emilio Pettoruti, he returned to Buenos Aires (WoI Jan 2008). His trip was in part prompted by the Argentinian artworks on show at the Venice Biennale of 1922. Their academic style was a far cry from the new movements in art. 'We shall have

a great impact, even if they beat us up,' wrote Solar to his mother. 'They said a short while ago in *La Razón* [a Buenos Aires newspaper] that my works are unbalanced. We are happy to fight.' His permanent return two years later was a commitment to his national roots, but its fundamental objective was to introduce the avant-garde to an Argentina where it was still unknown.

That same year, his compatriot, the writer Jorge Luis Borges, also returned from Europe. These two men, their heads brimming with ideas, met at *Martín Fierro*, a literary magazine organised by young people with reformist ideas who were trying to change the outdated mentality of Argentinian culture. For Borges, Xul personified the 'new man' with his intelligence, sensitivity, culture, memory and imagination. He liked to hear him say: 'I am a man of the year 2000. Now no-one sees or understands what

I do; I see it, and so the day will come, it will come.' Their affinities also included reading of German Expressionist poets such as Christian Morgenstern and Johannes Becher and the work of the English mystical poets Algernon Charles Swinburne and William Blake.

Borges befriended Solar and made him his most eloquent confidant; he even turned him into a literary character in several of his short stories. For Borges, Solar was 'one of the most singular events of our times... His paintings are documents of the unearthly



Top: there are three bedrooms on the first floor, linked by communicating doors. The colours of the walls and ceilings have been repainted exactly as they were when Solar lived there. For convenience and to save storage space, he used to hang his tools on the walls. Above: Solar with his wife, Micaela (Lita) Cadenas (first and second from right), spend an afternoon with friends near the house by the river Luján. Opposite: Lita made the bedcover and curtains in the guest bedroom





Top: the brick-clad lower floor is a multi-purpose living space used mainly during hot, dry weather. The small picture on the pillar is of Our Lady of Luján, the patroness of Argentina, Paraguay and Uruguay, to whom Solar showed great devotion. Above: the dining table is made from two painted wooden trestles, while the refrigerator is raised off the floor to protect it from river water during the flood season. Opposite: the house's water is supplied by a pump in the kitchen area





world, of the metaphysical world, in which the gods take the form of the imagination that dreams them.'

Solar produced intensely creative and diverse work throughout his life. In his 'theatre of life', he had life-size puppets perform. He modified the traditional tarot with new arcana, invented a card game designed for the creation of new words; he adapted chess, making it a synthesis of all his inventions. He also proposed rule changes to football and, at the end of his life, organised *grafías plásticas*, a new type of pictorial reading system. A man of vast culture, he studied the Kabbalah and the I Ching, as well as the beliefs of the ancient Far East, India and the pre-Columbian world.

In 1954, Solar bought a house in Tigre, in the Paraná delta, a few kilometres from Buenos Aires. He named it Li-Tao in honour of his wife, Lita (Micaela Cadenas). At first he used it as a studio, and later moved in more or less permanently.

Architecture, real and fantastic, is a key element of Xul Solar's work. His 'Project Delta Façade' series focuses on the typical constructions of the region and comprises an imaginary urban development, with houses standing on stilts, their façades picked out in blocks of colour. Similar dwellings had been familiar to him since he was a child.

His own modest structure stands amid a wood of Taxodium trees (a type of cypress). Built up on stilts (and enclosed within a breezeblock shell) to

protect it from the frequent floods, it is typical of the Argentinian delta. Solar painted the outside walls in different colours and divided the front windows into small panes. The red front door, with its distinctive x-shaped motif, gives access to the upper floor – a floor whose four small rooms together measure little more than 22sq m. As a great colourist, Solar painted the interior in a range of different hues, creating different rhythms in a complex melody. Each colour has a different vibration, which maintains an order already established in his mystical and symbolic belief system; in that sense, his house in Tigre resembles his works of art. As was his custom, Solar designed and built his own furniture.

In the guest bedroom on the first floor, he painted each wall a different colour, green, burgundy, fuchsia; one door is sky-blue and the other is beige. Among all his areas of knowledge, he sought logic in a system of correspondences; he created tables in which he would relate each colour to a sign of the zodiac, a planet, a musical note and a consonant. The colour red, for example, is linked with Taurus, the planet Earth, the musical note sol as well as the two consonants B and P.

Solar lived out the last years of his life in this distinctive delta region, so different to the setting he'd come to know in Buenos Aires. After a highly productive decade, he died in his house Li-Tao on 9 April 1963 ■



Top left and top right: the upstairs bathroom is extremely simple – the water was pumped up to a tank by hand and the shower was heated by kerosene. Above: one of Solar's series of paintings entitled 'Project Delta Façade', portraying an imaginary town of houses on stilts – on buying the house in 1954 he remodelled it in the image of these illustrations. Opposite: Solar made all the furnishings in his bedroom – he used the tall desk with an angled surface for drawing and painting





VENICE IN FIRS

Encouraged by his father's restoration of a Grand Canal palazzo, Baron Carlo Franchetti bought Castel Gardena in 1926, rescuing its Renaissance ceilings and Baroque chapel, and turning this once-grand fort in the Dolomites into a rural retreat for his urbane family. Ninety years on, his grandsons now bear the mantle of its care. Text: Lee Marshall. Photography: Miguel Flores-Vianna



The castle is surrounded by a carpet of tall evergreens covering the lower escarpments of the Sassolungo range in the western Dolomites



Top: wooden balconies look down into the entrance courtyard. Middle left: in the 'graffiti corridor' (named after the signatures of visitors scrawled on its walls), gilded cherubs hover overhead. They were bought by Carlo, the grandfather of the current co-owner Andrea. Middle right: the wall paintings in the loggia were made by Carlo's wife. He then aged them, scraping back the paint so as to evoke the castle's original naive style. 'That was the first and last time we tried to redo the frescoes,' says Andrea. Bottom: behind the balustrades, doors lead to the small *stanze dei bambini*, which Carlo designed with child-sized fittings and furniture





Top: according to Andrea, the dark pink of the frescoes in the 'graffiti corridor' is the same colour as the sunset as it hits the rocky walls of the Dolomites. Middle left: a stone staircase leads up to the *stanze dei bambini*. Middle right: the ground-floor dining room originally housed the castle's

kitchens and storerooms. One of two Tyrolean ceramic *stufe*, or stoves, stands squatly beneath an arch. At the other end of the room is its pair (bottom). It should have a domed section at the top, but Andrea took it

off, thinking it more elegant that way. The lights between them and above the table are attached to hooks that would have once been used for hanging, curing and smoking game





ON A CHILLY DAY in March, with snow still carpeting all but the sunniest spots, Castel Gardena looms above the northern Italian village of Santa Cristina Valgardena, its pale bulk set off by a backdrop of dark conifers. Approaching the fortress on a zigzag road, past rusty '*Proprietà Privata*' signs, an intermittent swishing noise can be heard, like the drop of a guillotine blade. It's not until you're by the gate that you realise it's the swoosh of skis on snow from the red run that laps against the grounds.

In high summer, with the snow gone, the alpine meadows glistening green and the castle's cream plaster walls, trompe-l'oeil architectural detailing and terracotta pitched roofs softening its forbidding winter aspect, Castel Gardena reveals its true character, coming into its own as a gloriously eccentric, elegant yet playful mountain villa.

This was exactly why it was built in the early 17th century – as a summer hunting lodge. A fishing lodge too: it seems that Engelhard Dietrich von Wolkenstein, the man who first decided to build a Renaissance fortress above what was then a small farming village, was a dedicated piscivore. The castle's German name, Schloss Fischburg, testifies to the trout ponds that once surrounded the castle.

The Wolkensteins were the local feudal overlords. Their dominion extended over part of the Isarco valley north of Bolzano and most of the Val Gardena, a long green upland valley bordered by the rocky, rose-hued peaks of the western Dolomites. They were important enough to maintain a private army and issue coinage, and already possessed three castles in the area – though one, the favoured residence of Medieval poet, composer and diplomat

Oswald von Wolkenstein, was already a ruin by the time Castel Gardena was added to the portfolio.

In Ladin – the romance language still spoken in these remote valleys alongside German and Italian – Oswald's ruined castle high above Siusi was known as 'Rock and Clouds'. Castel Gardena might well be termed 'Trees and Towers', the impression from afar being of a game of diagonals played by turrets, fir trees and the switchback entrance road. It's those roofs – unusually elegant in such a setting – that first hint at what sets the castle apart from all but a handful of the 700 fortresses dotted around Italy's South Tyrol, or Trentino-Alto Adige region.

'Most of the others date from the heroic, Medieval era of castle building,' explains the property's co-owner, a Tuscan wine producer named Andrea Franchetti. 'Ours has nothing to do with chivalrous epics or courtly romances; at heart it's a Renaissance villa, a Florentine palazzo.'

It was Franchetti's grandfather Carlo who first established the family connection with what, when he bought it in 1926, was a pale shadow of the pleasure palace it had once been. Carlo was the son of Giorgio Franchetti, the baron whose name is linked with the meticulous and creatively hands-on restoration of the 14th-century Ca' d'Oro palace in Venice. An enthusiastic mountaineer (he has two Italian Alpine Club refuges named after him), Carlo was employed after World War I in helping to draw up the borders of the newly annexed Trentino-Alto Adige. It was during this time that he stumbled on Castel Gardena, which by then had passed into the hands of the local town council and been converted into a hospice for the elderly.

This page: the old chairs in the living room were carved locally. Beppe, the caretaker, says they were his mother's until Carlo struck a deal with her, promising a new set in return. Opposite: the kitchen is often used for breakfast







Much of the décor in the Baron's Room is original, including the Swiss pine ceiling. With its tessellated coffering Andrea thinks it 'almost avant-garde'



This page, top: a green ceramic stove heats the Baron's Room. All of its tiles bear the Wolkenstein coat of arms. Middle left: Carlo made the wall paintings in the alcove, depicting the places the Franchettis have (or have had) houses. Also illustrated are the family's heraldry (middle right). Shown here is that of Andrea's grandmother, Virginia, who came from the Mereghini dynasty. The curtains – a traditional Val Gardena weave – illustrate women from the Bible. Bottom: Carlo restored and recoloured much of the Baroque stucco-work in the chapel himself. Opposite: above the door stands a member of the Wolkenstein family clad in full armour





Though it had fallen into disrepair – ‘The old people used to burn the furniture to keep warm,’ Andrea says wryly – Carlo was nevertheless charmed by the place, which somehow combined the elegance of his Venetian childhood home with the alpine ruggedness he loved. He promptly bought it – funding a new nursing home in nearby Selva for its former denizens – thus inaugurating a long association between the Franchettis and a part of the world that might be considered on the edge of their vision.

After all, ever since a Franchetti married a Rothschild in the 19th century, this Judeo-Venetian dynasty (which later converted to Catholicism) has displayed a talent for cultural and matrimonial globetrotting. Hemingway was a friend of the family, Andrea’s great-aunt Afdera was briefly married to Henry Fonda, and his aunt Tatiana to the painter Cy Twombly (it’s with their son, Alessandro (*Wol* Jan 2015), that Andrea jointly owns the castle). But Castel Gardena soon became a fixed point, a shared summer refuge. ‘It’s been lived in and loved for four generations,’ says Andrea. The children’s quarters designed by *nonno* Carlo – a series of bambino-scale rooms giving on to the wooden gallery of the entrance courtyard – inspired particular affection.

Galvanised by his father’s example at Ca’ d’Oro, Carlo set about restoring the ravaged but still partly intact interiors of Castel Gardena ‘with such a light touch’, Andrea says, ‘that we were almost scared to continue’. Some of the restorations were somewhat creative – such as the delicate wall paintings with which he adorned the bay window of the Stanza del Barone, one of the castle’s master bedrooms. Depicting family properties in Bibbiena and Cortona, and

the heraldry of his wife’s family from Le Marche, it is a perfect example of the Franchettis’ sensitive entwining of their own talents and narratives with the history of this mountain fastness.

Intact original traces include the faded exterior *trompe-l’oeil* decorations, designed to give a Mannerist flourish to what was a rather plain building; some of the Baroque stucco-work in the private chapel; and some magnificent wooden *cassettoni* coffered ceilings. One of the most remarkable historic interiors – the Stanza Gotica, or Gothic room, with its triple-arched ceiling – is not in fact part of the original building; Carlo bought it as a whole in Austria after a bidding war with an Innsbruck museum. Cy and Tatiana slept in this room, and it was here that Cy claimed to have seen the ghost of a woman who, legend has it, was walled up alive in the castle.

After Carlo’s death in 1953 it was his art-collecting brother Giorgio who largely continued his work. He was responsible, for example, for piecing together the antique Tyrolean tiled stoves or masonry heaters that his father and his older brother Mario had collected from all over the region, many of them disassembled or with missing elements.

Restorers might frown on Carlo’s painted fantasies and Giorgio’s not entirely scientific stove reconstructions, but as an architectural memoir, written by several generations across two dynasties, this alpine fort feels far more respectful of the spirit of Engelhard’s summer retreat than a whitewashed museum with a few original fragments of décor. Asked what he treasures about Castel Gardena, Andrea pauses before answering: ‘The fact that it’s not just a castle, but a story about castles’ ■

This page:
blue-and-white
Sardinian rag
rugs are a grand
match for the 18th-
century stove in
the Baroness’s
Room. Opposite:
the stove in the
Gothic Room is
not original –
Carlo assembled
it from myriad
collected parts





Opposite, top: Deborah recorded her redecoration of Chatsworth in this leather-bound album (here open on a Cole & Son design), which contains swatches of the wallpapers she used in the house when she first came to live there in the 1950s. Bottom: Deborah loved to use porcelain birds as a centrepiece on the dining table. This page: Mogens Tvede painted Deborah in 1949 at her desk in Edensor House. Background: Deborah chose this Cole & Son lilac stripe wallpaper for a bedroom off the Bachelor's Corridor at Chatsworth



DEBO'S DESIGN FOR LIVING

Deborah, the late Dowager Duchess of Devonshire, said that as a child pink paint was her 'only idea of decoration'. Taking over the restoration of Chatsworth in the 1950s changed all that, and she developed an eye for design that never diminished. But, as a forthcoming auction of her chattels will reveal, she never lost her taste for the quirky, the fun and the kitsch – plastic ducks, Elvis memorabilia and all. Text: Ruth Guilding





This page, clockwise from top left: Paul César Helleu painted this portrait of a lady, thought to be Consuelo, Duchess of Marlborough, a friend of Deborah's father, Lord Redesdale; a modern hanging lamp lit the hall at the Old Vicarage, Edensor; Deborah and her sister Diana were great friends of the artist Pavel Tchelitchew, who drew this portrait of the composer Igor Markevitch; a Staffordshire Prattware squirrel is c1790. Background: Deborah chose the Cole & Son bamboo trellis wallpaper for the Chintz Bedroom's bathroom at Chatsworth

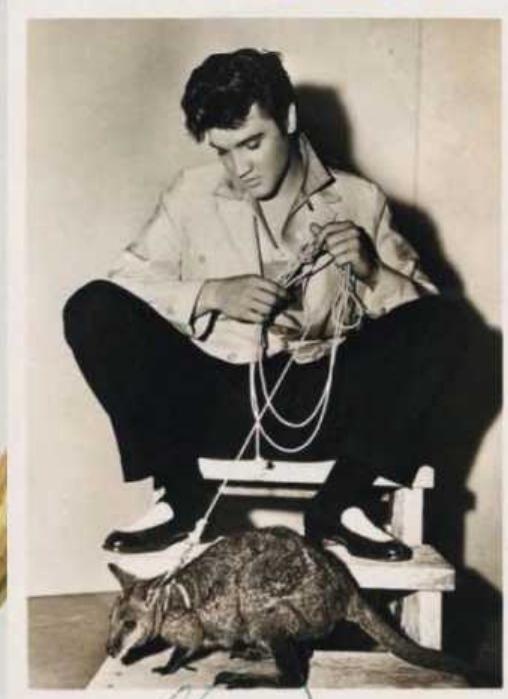
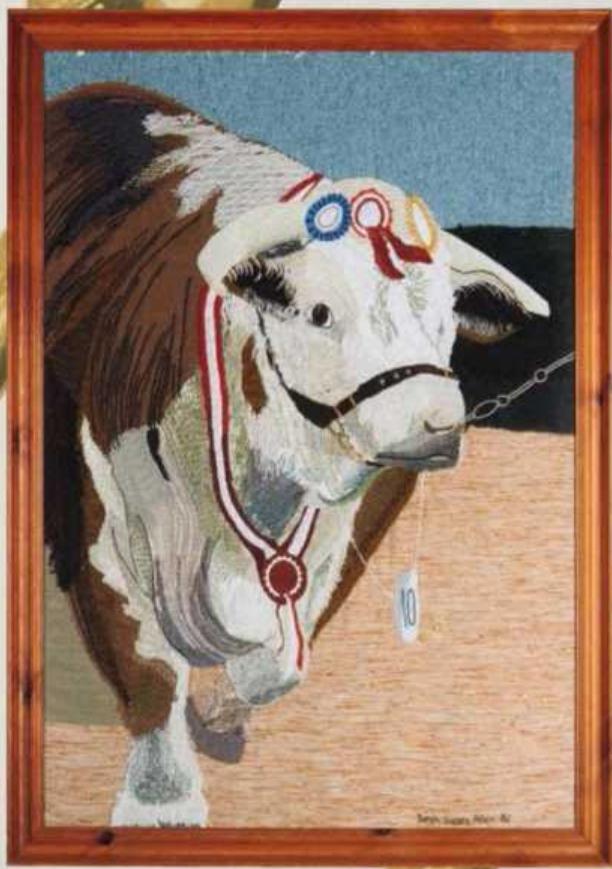
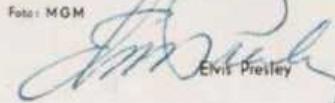


Foto: MGM

Elvis Presley

Ultra-Film-Foto

Reproduktion verboten

This page, clockwise from top left: the 'Chatsworth toile' was inspired by an 18th-century drawing of the house and printed by Guy Evans in the 1980s; an enamel, silver and paste brooch is decorated with the arms of the Society of the Bucks, a short-lived secret fraternity founded in the early 18th century; knowing that Deborah was a fan of Elvis, Tom Stoppard presented her with this signed photograph as a house present when he came to stay at Chatsworth in 1995; Sarah Waters Allen's tapestry of a prize bull formerly adorned the entrance to the Chatsworth Estate Farm Shop

WHEN

Deborah, Duchess of Devonshire, and her husband decided to reoccupy Chatsworth House in the late 1950s it was 'sadly shabby'. The 300 schoolgirl evacuees whose dormitories filled the staterooms on the piano nobile had decamped in 1946, leaving them standing cold, dark, empty and dirty. The sleeping girls' breath had caused fungus to grow behind the pictures left hanging above their beds.

With death duties of 80 per cent owing against the estate, the new duchess decided to forgo professional help and decorate herself, just as her mother, Sydney, had always done in their childhood homes at Asthall and Swinbrook. 'Muv', as the Mitford children called her, never employed a decorator or sought advice, but made a succession of houses beautiful on very little money, combing junk shops for pretty china and furniture. Her daughter's considerably richer hunting grounds were Chatsworth's vast stores and attics, where the banked-up contents of Devonshire House, Compton Place, Chiswick House and Hardwick Hall had all come to rest. Chatsworth now housed more furniture and pictures than at any time during its history, and these she explored and plundered, armed with a torch, tape measure and master key. Chesterfield House, the London home that the Devonishire had bought in 1953 (*WoI* March 2005), and, much later, the Old Vicarage at Edensor Village (*WoI* Sept 2010) were also furnished largely and economically from this surplus.

Deborah Devonshire remained characteristically modest about all she achieved at Chatsworth. As she continually explained, the house also came with a full set of domestic offices that included a carpenters' shop, in which craftsmen would mend or copy a broken chair, or even build her a canopied bed in the Gothick style to the designs of Lord Snowdon. From early days Miss Feeney, a seamstress and daughter of a Lismore dairymaid, made curtains and covers, copying the worn-out hangings of four-posters, and reinforcing shattered silks and brocades. Deborah was generous in reapportioning praise to these highly skilled craftsmen and women who executed her strategies so perfectly. But when taking appreciative guests around – like God the father at the end of the sixth day of creation – she seemed to see all that she had made, and know that 'it was very good.'

While rewiring and plumbing were being accomplished in the late 1950s, 'the house had had time to impress its character on me,' as the duchess put it, preventing the wholesale use of pink paint, 'which was my only idea of decoration when I first grew up.' Chatsworth remained a huge, rather blank canvas that required a bold palette, and the duchess honed her eye for colour and scale on the job. She found that she must buy at least a yard of any pattern to get a proper sense of how it might look, and paints were applied to huge boards and left propped up for comparison before final choices were made. She chose deep reds, blues and greens, silks, damasks and Pugin-esque wallpapers that made sense of the aesthete sixth duke's extensive refurbishing of the house in the 1820s and 1830s. Cole & Son and Warner & Sons were favourite companies. Later on, professional decorators such as Dudley Poplack and David Mlinaric became friends and allies. Mary Henderson

(who had used her role as the British ambassador's wife to launch the Laura Ashley decorating style in Washington) brought Laura to Chatsworth, where she truffled for document fabrics in a long-dead housekeeper's cupboard; these were duly reproduced and brought back into use at Chatsworth as loose covers. Colefax & Fowler, then owned by Nancy Lancaster, whose son had married into the Devonshire family, was another favourite, and when that talented martinet John Fowler was asked to decorate Sudbury Hall in Derbyshire for the National Trust (which Deborah advised, on an informal basis, on matters of taste), the duchess recalled how she 'carried John's patterns, flew up and down stairs, moved furniture – "Don't push that chair: *PICK IT UP*" – and trudged the length of the Long Gallery time after time at his bidding.'

Chatsworth was the first of a series of decorating ventures that the duchess would complete with enormous brio. They included hotels and cottages on the estate, their houses at Bolton Abbey and Lismore Abbey, a Cotswolds pub, the Chatsworth café, two farm shops and her last home, the Old Vicarage in Edensor Village. She developed a strong business sense but her personal taste and private peccadillos were always to the fore. Animals remained a constant. In childhood she had spent hours in the chicken house, rode and hunted, while the advantage of marrying was 'to have as many dear dogs and things as one likes without anyone to say they must get off the furniture'. There was always a hound drowsing below the sofa, and the likenesses of other dogs, fowls and farm animals in paint and ceramic crowded the walls, shelves, brackets and side tables of her private rooms. Many of these charming, esoteric objects feature in a forthcoming Sotheby's sale of the

contents of the Old Vicarage – including the china chickens that were her dinner-time centrepieces (for the delectation of special guests these would be replaced at table by real nests and eggs, live chickens and, on one sensational occasion, sleeping piglets).

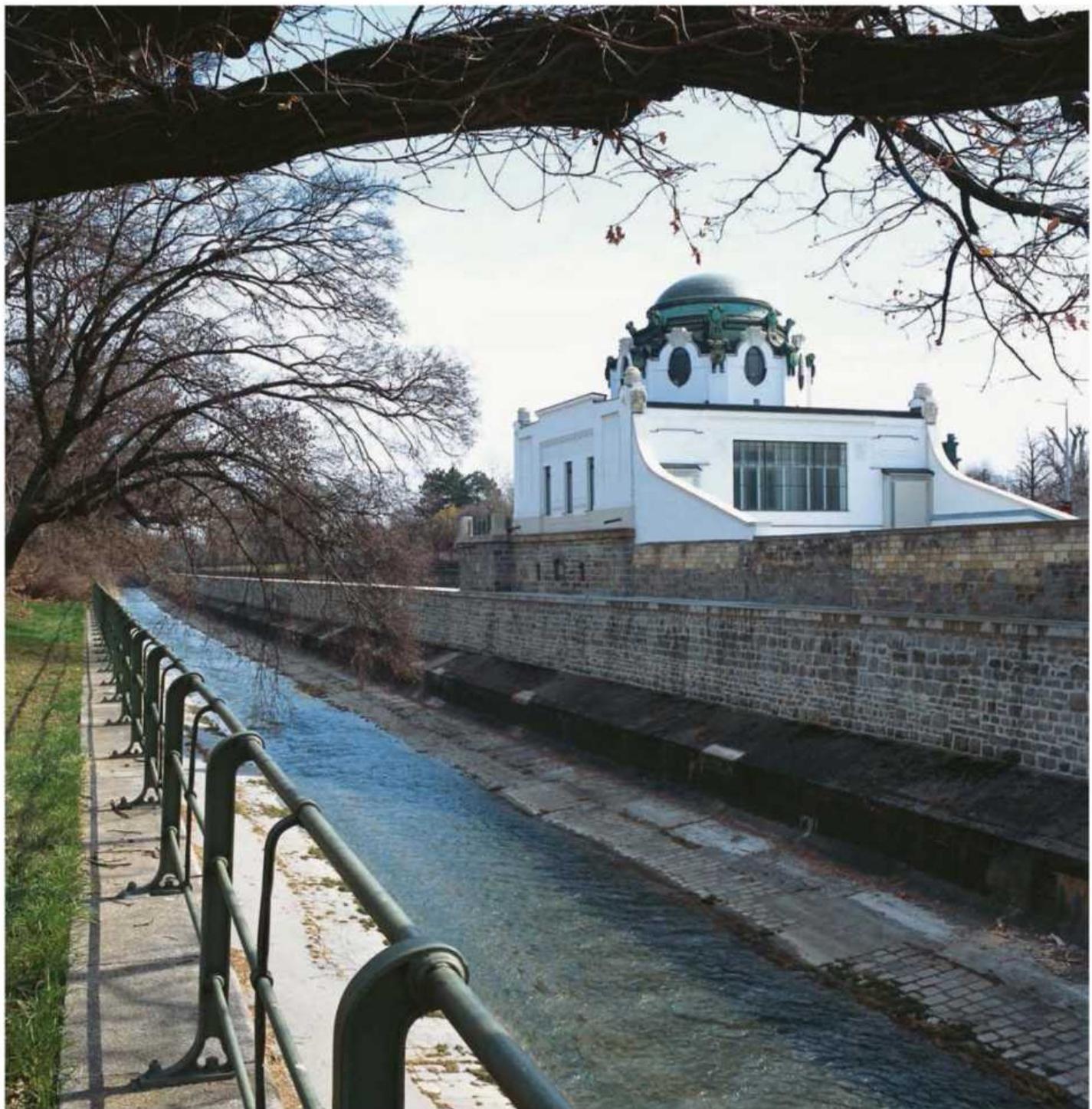
When she left Chatsworth, the dowager duchess (as she had become on her husband's death in 2004) turned back, becoming a Mitford and a countrywoman once more. She had inherited several properties and acquired the Swan Inn at Swinbrook in the Windrush Valley, the beloved place to which her father had brought his young family in 1926, and pondered the wisdom of returning to live there close to the graveyard where her parents and three of her sisters lie buried. Blown-up photographs of the seven Mitford children were hung in the pub bar, more of these migrated into the bedrooms of the Old Vicarage at Edensor and chickens scratched in the grass outside both. These were the strong, preferential touches that she could never resist, segueing into favourite jokes and manias, like the Elvis telephone with a ring tone that played the opening bars of 'Jailhouse Rock' in the exquisite silken surroundings of the private Blue Drawing Room at Chatsworth. As she sometimes remarked, she couldn't imagine 'living amongst somebody else's taste' ■

The auction, 'Deborah, Duchess of Devonshire: the Last of the Mitford Sisters', takes place at Sotheby's, 34-37 Bond St, London W1 (020 7293 5000; sothebys.com/duchess) on 2 March

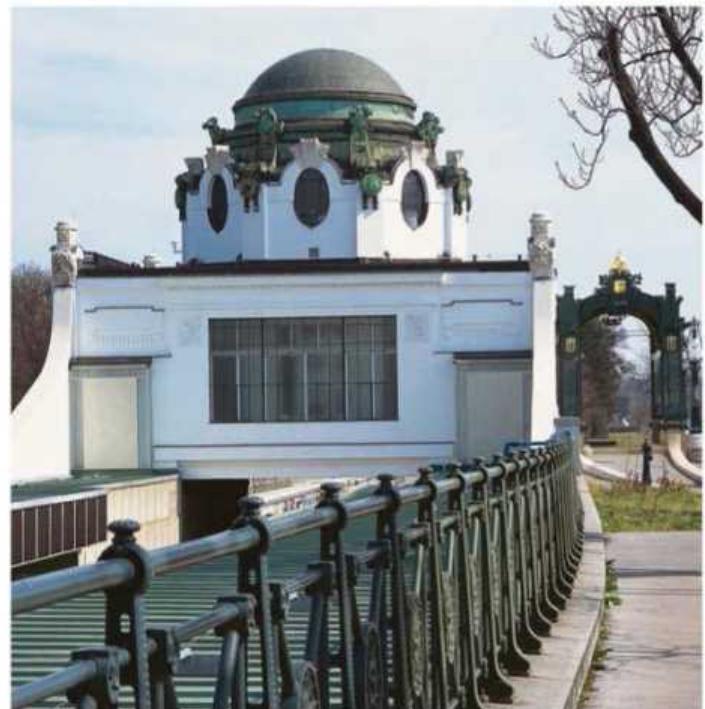




Opposite: these fabrics were found in the Chatsworth housekeeper's cupboard and reproduced by Warner & Sons in the 1980s. This page, clockwise from top left: Deborah's daughter Emma painted the botanical watercolour; the ducks are actually a pair of plastic lamps that stood outside the Chatsworth Estate Farm Shop; the Jack Russell painting hung in Deborah's London home, Chesterfield House; the decalcomania lamp is from the Old Vicarage dining room. Background: a Cole & Son wallpaper she chose for another bedroom off the Bachelor's Corridor



Above: the view towards the *Hofpavillon* from the Vienna river, along which, starting in 1894, the Vienna Valley Line was built. Opposite, clockwise from top left: view from the Kennedy Bridge. Currently, the U4 subway line – which runs along the same tracks as Wagner's light-rail system – makes a stop here for the Hietzing station; a detail of the cupola and mask on the west façade; there is now no entrance/exit through the *Hofpavillon*, but the blocked-off doorways to the left and right show where stairways once led to the perrons. The bank of windows was for imperial trainspotting; the initials FII are for Franz Josef I (in old German, i's and j's are sometimes interchangeable)



FAST TRACK TO FAVOUR

It was always an anomaly to build an imperial boarding pavilion on Vienna's mass-transit system, but Otto Wagner had a shrewd eye on the publicity it would bring. The respectfully neo-Baroque *Hofpavillon*, inaugurated by Franz Josef I in 1899, brought serious cachet to the Modernist architect's commuter line – even if the emperor himself only used it twice, as Michael Huey reports. Photography: Fritz von der Schulenburg



THE DAY

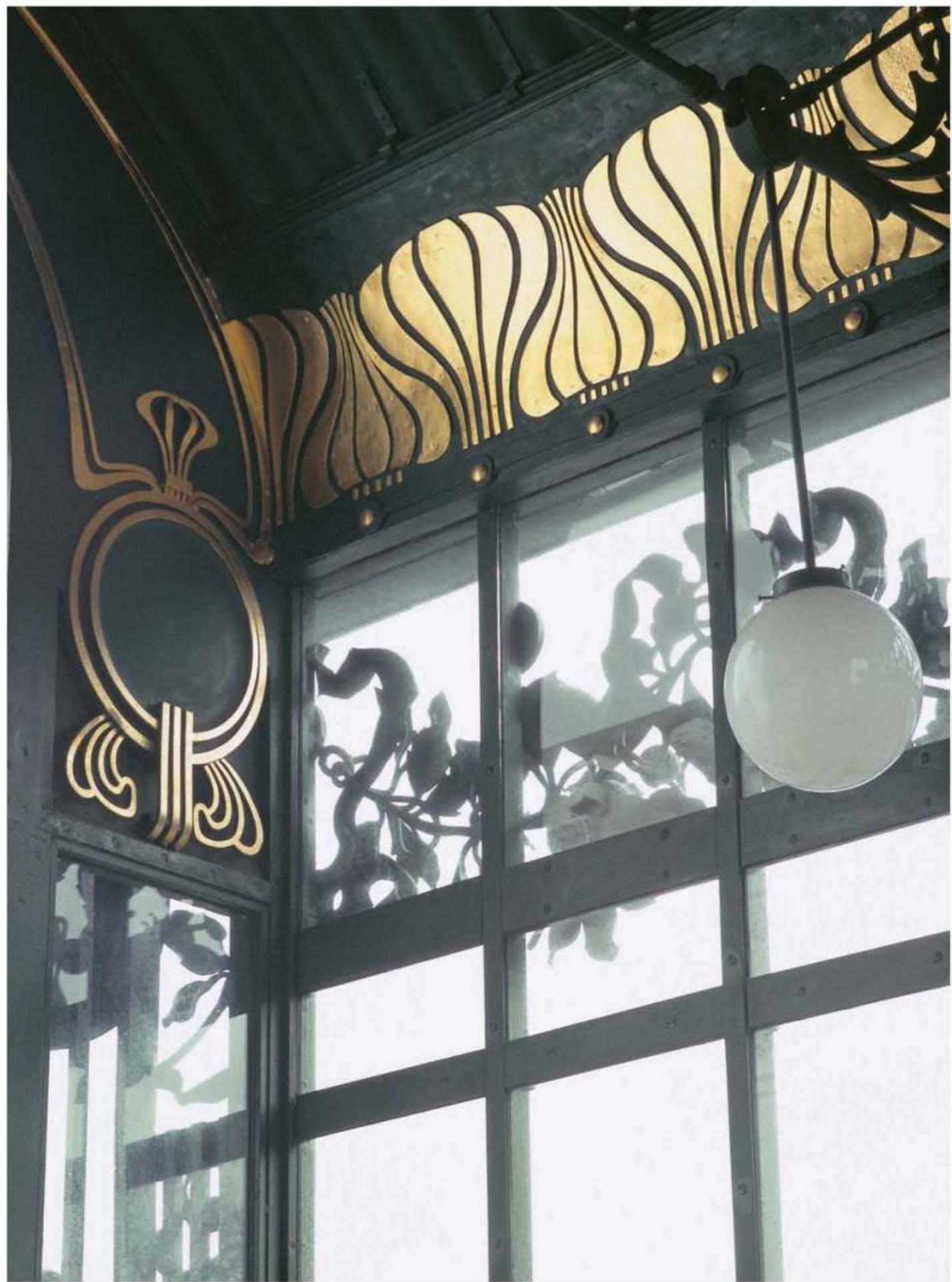
His Imperial and Royal Apostolic Majesty rode the *Stadtbahn*, Vienna's commuter railway system, he did so on his own terms. On Friday, 16 June 1899, Franz Josef I arose at his summer palace Schönbrunn and breakfasted; at 8am his open carriage arrived in nearby Hietzing at the porte-cochère of a newly built private *Hofpavillon* (court boarding pavilion), which he thereby inaugurated. A crowd had gathered, and the imperial and royal train stood at the ready. Comfortably installed in his plush railway saloon coach (all carved-wood panelling, tasseled curtains and velvet – manufactured and appointed in 1891 by the Ringhoffer works), the emperor began his journey on the Vienna Valley Line.

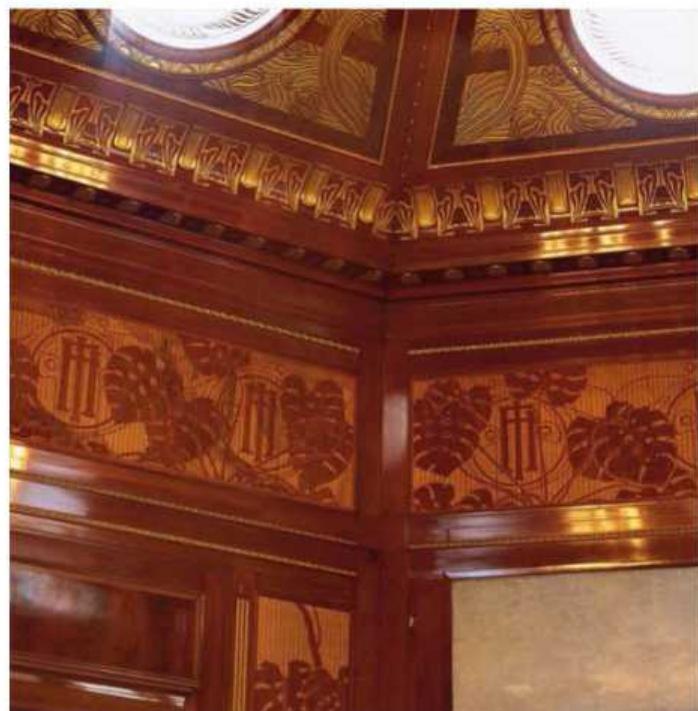
He halted several times along the way, first at Kettenbrückengasse: on today's subway system, which uses the same tracks and Otto Wagner-designed stations, that distance covers six stops. After a short ceremony and inspection of the facilities there, he re-embarked. By 8.30am he reached Wien Mitte (mid-town) train station, and from there a carriage apparently bore him to the Hofburg Palace by way – so, curiously, say the records – of Josef Maria Olbrich's brand-new Secession Building, which one scarcely imagines to have been his cup of tea. (And yet Habsburg patronage of the Modern movement may be underappreciated: though heir apparent Archduke Franz Ferdinand had nasty things to say about the Secession, the official commemorative tome for his uncle's 50th year on the throne in 1898 had been done by Secession artists including Josef Hoffmann and Koloman Moser; Franz Josef is known to have purchased, from his private purse, at least one monumental painting by Secession founder-member Carl Moll; and there exist Moser designs for trains – the textile kind – for Archduchesses Maria Annunziata and Elisabeth Amalia.)

The *Hofpavillon* evidently passed muster, with the viewing over in under an hour. On the following Monday it was recorded in the court log that for several days Franz Josef had been suffering from a case of lumbago; whether this ailment began before or after his brush with public transport (or his visit to the Secession) is unclear. In any event, he made use of 'his' station on only a single further known occasion, years later, on 12 April 1902, once again using his own train: as it passed by heavily congested light-rail carriages, the emperor was heard to murmur his wonderment at the throngs of commuters.

In truth, Otto Wagner, the savvy, entrepreneurial architect, who taught both Olbrich and Hoffmann (and was himself a student of Theophil von Hansen), got considerably more mileage out of the *Hofpavillon* than Franz Josef ever did. Wagner had been awarded the *Stadtbahn* commission in 1894, an ambitious undertaking in municipal planning that included bridges and viaducts in addition to all the station buildings. The pavilion was not originally part of the plan; Wagner seems to have conceived of it in 1896 almost as a kind of publicity stunt, and he had some initial convincing to do

Top: the porte-cochère with Franz Josef I's initials, the Habsburg crest and a stylised version of the imperial crown of the Austrian empire (the real one is in the treasury in Vienna). Above: the distance to the palace door at Schönbrunn – even by carriage – could scarcely exceed five minutes. Opposite: the sinuous garlic-like motif on the underside is a reminder that Wagner was a Secession member





Top left: the octagonal ceiling sits underneath the cupola, with embellished glass to admit light. The 24-light chandelier is a clever Wagnerian touch: each incandescent bulb hangs from its own electrical cord, covered in woven fabric and tasseled, and is simply draped over the metal ring. Top right: entrance doors to the emperor's waiting area. The double doors to the right lead to the trainspotting window. Above left: a detailed view of the Wagner/Backhausen (reproduction) carpet, the marble fireplace surround with its philodendron-leaf brass details (originally two lamps stood on the mantel, one at either end) and the velvet-over-silk appliqué panels



Opposite, bottom right: the upper frieze of the appliqués again includes the initials of the monarch. This page: the central octagonal waiting room inside the pavilion with its Wagner-designed, Backhausen-woven carpet with philodendron pattern (which repeats in the appliqué work in the wall panels). A small group of seating furniture – a Wagner-designed bench, several armchairs and side chairs, all upholstered with the same floral motif – originally stood beneath Carl Moll's 1898 painting of an eagle-eye view of Vienna, loosely arranged around an oblong table with a floor-length philodendron tablecloth positioned in the circle of the carpet



with the transportation authority. He eventually succeeded in securing funding by agreeing to economise elsewhere.

It was doubtless attention-grabbing – a peculiar juxtaposition even at the time – for an emperor to have a station on a mass transit system, even if it was clear from the outset that the emperor would not really be riding the *Stadtbahn*. (Wagner’s argument for the pavilion posited it more as a receiving platform where the monarch might greet guests arriving at Schönbrunn by private rail.) From the architect’s standpoint, however, an imperial station lent the entire public works project gravitas and a certain cachet, effectively giving it an imperial stamp of approval. At the same time, it elevated Wagner to the status of a kind of ‘purveyor’ to the imperial and royal court. As Andreas Nierhaus, a curator at the Wien Museum, which has recently renovated the structure, writes in a new book on the topic, the question of usage was – for Wagner, at least – secondary: ‘The *Hofpavillon* had fulfilled its purpose by being published... [appearing first in *Ver Sacrum* in August 1899]. It was built to be photographed, written about and publicised...’

In his architectural practice Wagner was ever eager to develop appropriate forms for the new demands of modern life, often integrating into his plans novel contemporary materials. An early functionalist – in 1896, just as Louis Sullivan was declaring his credo that ‘form (...) follows function’ Wagner made the claim that ‘something impractical can never be beautiful’ – he was sensitive, too, to hierarchy and its role as a facilitator of function, as evidenced in his layout and outfitting of the (now iconic) Postal Savings Bank. For the exterior of the *Hofpavillon* he walked an intelligent line between the structures he had worked up for the rest of the *Stadtbahn* system and the proximity of historic Schönbrunn. His solution, rendered in a reduced neo-Baroque vocabulary, seemed at once modern and pleasingly reminiscent of (among other things) Jean Nicolas Jadot’s imperial pavilion in the menagerie of the palace garden.

As well as the central octagonal salon for the emperor, the interior comprised lobbies (some with large windows for trainspotting), perrons to the tracks, service/waiting rooms for attendants, and a waiting room for members of the court. The main space was furnished with Wagner-designed furniture by Portois & Fix (now, sadly, mostly missing); a bespoke Backhausen carpet (reconstructed after the original pattern in 1989); and a Carl Moll bird’s-eye-view painting of Vienna. Mahogany panelling incorporated fields of delicate appliquéd work – velvet over silk – in a philodendron pattern Wagner used as a consistent theme, its grasping tendrils reminiscent of the reach of the imperial railway net.

A waiting room. Originally meant, in this context, as a place for the emperor to wait; unused through the decades, this one has become a room that waits, a metaphor for a train that never arrives ■

*The Hofpavillon Hietzing, Schönbrunner Schloßstraße, 1130 Vienna.
For opening times, ring 00 43 1 877 1571, or visit wienmuseum.at*

Top: Wagner’s lamps light the relatively modest waiting room for members of the court. The pavilion’s interior is largely Secessionist, whereas the exterior adds neo-Baroque elements in a nod to nearby Schönbrunn. Above: another (reproduction) Wagner/Backhausen carpet skirts round a marble fireplace. Opposite: the original architect-designed coat rack (with contemporary hangers) in an anteroom



BRUSHES WITH GREATNESS

Antique collector Diana Robinson bought her thatched forester's cottage in the West Country as a simple retreat for family and friends. But 30 years on, with the help of two exceptionally talented decorative artists, the one-time science teacher has transformed the house into a comfortable bravura backdrop for her collections of decorative antiques and Modernist sculpture. Text: Ros Byam Shaw. Photography: Tim Beddow



The front door opens directly into the dining hall, its walls painted by Alasdair Peebles with a misty landscape of feathery trees. The table is an oakwood library table, c1830s, from Charles Beresford-Clark





DIANA ROBINSON and Alasdair Peebles first got to know each other on the staircase of a colonial mansion in Boston. Alasdair was retouching hand-painted wallpaper, commissioned from him and his fellow decorative artist John Sutcliffe by Diana's daughter Claire (*WoI* Dec 2011). Diana was visiting from England and found herself overseeing the work. 'She stood there directing me,' says Alasdair. 'You need a bit more colour there.' She was always right.'

Back in Britain, ten years on, Alasdair Peebles seems as at home in the kitchen of Diana's West Country cottage as if he had been born there, making a cup of tea and settling at the long table to tell the story of their friendship and creative collaboration. In fact, he was brought up in Hampton Court, and you can still see pictures of his childhood bedroom in all its Boy's Own glory – it was featured in this magazine back in February 1986, when Alasdair was a 19-year-old with a precocious aesthetic. He has since made a career as a decorative artist and a specialist in the restoration of

antique doll's houses. He began working on Diana's house not long after their first meeting.

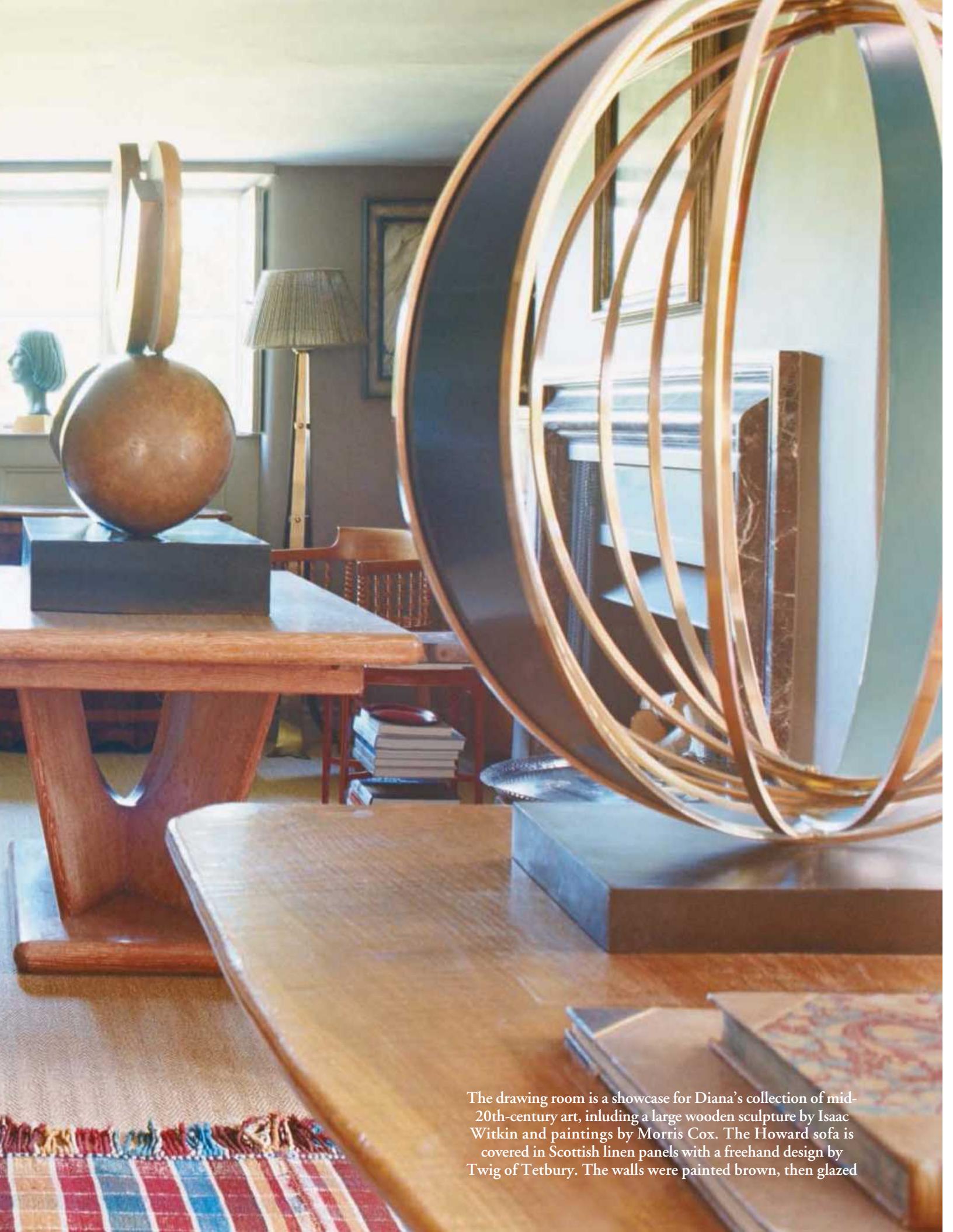
Diana is a natural decorator and homemaker. It is not her profession – she was a science teacher in London, before giving up to work for Charles Beresford-Clark in his King's Road antique shop (*WoI* Nov 1981) – but she doesn't need, or indeed want, the services of an interior designer, preferring to seek out the kind of specialist skills offered by the likes of Alasdair and John. She is certain of what she loves and equally certain of what she doesn't. 'I think it was Charles [Beresford-Clark] who most influenced and trained my eye,' says Diana. 'I have also been hugely helped with the upholstery by David Humphrey [of Humphrey-Carrasco antiques] and with furnishings by James McWhirter.' She bought the house nearly 30 years ago as a retreat for family and friends, and now lives here full-time, which has allowed her the luxury of concentrating on feathering it to a state of downy perfection. Between them, she, John and Alasdair have come up with



Top: leading off the dining hall, the sitting room has walls papered in 'Regency Grill', a hand-blocked design by Cole & Son. Opposite: the early 18th-century Dutch marquetry cabinet displays blue-and-white Staffordshire transferware, Chinese porcelain and delftware, some inherited, some collected by Diana. Above: the main house is thatched and faced in honey-coloured stone, with a brick extension at the back







The drawing room is a showcase for Diana's collection of mid-20th-century art, including a large wooden sculpture by Isaac Witkin and paintings by Morris Cox. The Howard sofa is covered in Scottish linen panels with a freehand design by Twig of Tetbury. The walls were painted brown, then glazed



a series of decorative schemes that are charming, inventive and all the more delightful for being so unexpected in this low-key country setting.

From the outside Diana's house, built in the 17th century for the forester of a large estate, is a picture of homely rusticity, set back from the lane behind a yew hedge, hollyhocks bobbing in front of its façade of golden stone beneath a thick head of thatch. A tour of the gardens reveals cutting beds and a woodland area where the thatched roof of a wendy house, built for Diana's grandchildren, can just be glimpsed above tall grasses. A few carefully chosen contemporary sculptures in stone and metal provide pleasing jolts of modernity.

But it is the outbuildings that are most surprising: a lean-to shed housing a 'mineral museum', its collection immaculately presented in cabinets; a stable so beautifully spruced you could happily set up home in it; and a potting shed of jaw-dropping orderliness and good looks – not a spray bottle, Tupperware box or plastic plant pot to be seen.

To say that Diana Robinson is a perfectionist makes her sound dull and difficult, which she is not. She is warm, funny and an excellent hostess. She is also someone so led by her eyes that a handsome potting shed is inevitable – as are an exquisite larder and an elegant utility room. This, it turns out as we sit chatting in the kitchen, is why she and Alasdair get on so well. 'We have very similar taste,' says Diana, 'and we are both like dogs with a bone when it comes to getting something just right.' Alasdair agrees. 'Di notices the smallest details, and is completely involved in the whole process,' he says. Both are keen to stress the vital role of John Sutcliffe, who is not here today to contribute his pennyworth. 'John's great, great strength is design,' says Diana. 'The structure and layout of the decoration is his contribution, while Al has done most of the actual painting.'

They still haven't quite finished chewing this particular bone – there are plans for a revamp of the guest bathroom. As an admiring visitor it's hard to see how anything could be improved. The proportions of the house may be modest



Top: in the kitchen, the Aga has a Chilmark stone surround, made by the Somerset stonemason Stuart Noad. The crest above it is an early 19th-century carved oakwood helmet and breast plate. Above: Diana is immensely tidy as her larder attests. It was painted by Alasdair with a splatter finish inspired by 18th-century Swedish decoration. Opposite: the mud room features a Morris Cox painting





Top: the coral-branch scheme of Diana's bedroom was inspired by small-scale paper-cuts popular in the late 18th and early 19th centuries. The mirrored bedhead (above right) was a wedding present to Diana and her husband, and the Georgian bough pots on the windowsill came from James McWhirter. Above left and opposite: the bathroom has seaweed-inspired motifs painted by John Sutcliffe and Alasdair





and it is simple in its architectural detailing, but the decoration is stately-home standard from the moment you cross the threshold into the hall-cum-dining room. Here the walls are painted with a misty grisaille landscape of trees, which should be too grand for this low-ceilinged space, but instead transforms it into a shadowy woodland bower. Ahead is the kitchen, as plain and robust as a country kitchen should be, but also stylish thanks to a stone floor and a sleek Bulthaup kitchen.

To the left of the hall is a small drawing room with hand-blocked wallpaper by Cole & Son in blue and saffron yellow, a room busy with family portraits, and home to an early 18th-century Dutch marquetry cabinet crammed with a fabulous collection of blue-and-white china – ‘I used to buy a lot of antiques when I lived in London, just round the corner from Stephen Long’s wonderful shop,’ says Diana, ‘which is also where I met people like John Fowler and Christopher Gibbs.’ Beyond is a larger living room where the books are stacked with meticulous accuracy and where the art is predominantly

20th-century, including paintings by Morris Cox, about whose work Diana is ‘passionate’. Between the kitchen and the hall, a staircase leads to even greater decorative delights. Here are two bathrooms, both painted by Alasdair and John, and four bedrooms,

three of which are tours de force. In one a tree of life rustles with leaves and flutters with butterflies; another is a chinoiserie confection copied and scaled down from an 18th-century original, painted with delicacy and conviction, and cunningly aged; and the last, the main bedroom, is a fantasy of coral-like branches cut out of white Japanese paper and applied to walls of a deep peacock blue.

In her bathroom, Diana opens the jib door of a cupboard to show how Alasdair has continued a fine border of coral paint along the inside that can only be seen when the door is open. ‘That’s the magic of Al,’ says Diana. ‘And the magic of Di,’ comes the reply from Alasdair, ‘is that she notices’ ■

To contact Alasdair Peebles, ring 07752 031245, or visit alasdairpeebles.com. To contact John Sutcliffe, ring 01223 315858



Top, above and opposite: the wallpaper in the ‘caramel Chinese bedroom’ was hand-painted by Alasdair Peebles with scenes of silk-making, copied and scaled down from 18th-century originals. John Sutcliffe painted the bamboo borders and the chinoiserie design on the fitted cupboards. The dado rail and matchboard panelling were made by Russell West, who did all the joinery in the house





Inside a warehouse in a northern suburb of Paris hides a treasure trove of historic Louis Vuitton travelling trunks, part of the fashion house's archive numbering over 25,000 objects



TRUNK CALL

For 150 years Louis Vuitton has made luggage for explorers, royalty and the brightest stars of stage and screen. Determined to maintain a hotline to the illustrious ghosts of its past, the company has been trawling the globe to build an archive of its own classic pieces, now on display in a new exhibition.
Text and photography: Tim Beddow



Top: a miscellany of trunks, including a tea case bought by the Maharaja of Baroda in 1926 (middle left), and a suitcase given to the Princesses Elizabeth and Margaret by the artisans and children of France on the occasion of the state visit of King George VI and Queen Elizabeth in 1938 (middle right). Bottom: luggage made for Wes Anderson's 2007 film, *The Darjeeling Limited*



Top: a classic wardrobe trunk stands open with drawers on one side and hanging space and shoe storage on the other, while the low lady's trunk to the right was featured in a Vuitton publicity campaign in 1910. Middle left and right: the sliding wardrobes are used to store the smaller objects in the collection, of which there are thousands. Bottom: a cabin trunk that belonged to the Duke of Windsor



BEFORE

Entering this warehouse in an insalubrious and distinctly unfashionable arrondissement in the northern suburbs of Paris, you have to surrender your passport at the prison-like security gates. For here lives the Vuitton family's private collection of over 25,000 objects, gathered gradually from the 1890s onwards. The anonymous, austere exterior of the building is in stark contrast to the personal, rich and beautifully crafted nature of its contents. Bags, shoes, walking canes, gloves, ready-to-wear clothes, woodworking tools, glass containers for every lotion and potion, and documents have been meticulously archived and stored. It is, however, the trunks that overshadow all; lined up in the aisles like soldiers, each with its own provenance and story, they steal the show. 'The collection is very important to me as it embodies the history of the house,' says Patrick Louis Vuitton, head of special orders since the mid-1970s. 'It has always been a great source of inspiration.'

It is Louis, Patrick Louis's great-great-grandfather, who is responsible for founding the now global company. Born in 1821 in Anchay in the mountainous, forested Jura department to a family of five generations of joiners and carpenters, young Louis left home aged 13, arriving in Paris in 1837 where he found a job as an apprentice box maker and packer, making crates used for transporting precious possessions.

Seventeen years later, he seized his moment, opening the first Vuitton shop in Rue Neuve des Capucines with a visionary new kind of trunk: flat-topped, as opposed to dome-lidded (easier for stacking and transporting); elegant, with grey 'Trianon' canvas, and strong. 'Securely packs the most fragile objects. Specialising in packing fashion,' declared his small poster. It was auspicious timing. From a rapidly transforming industrial and technological society emerged new wealth, which in turn was to revolutionise the way we would travel, by road, rail, steamship and later by air. Under Napoléon III a new era of colonial expansion began, and expeditions and adventure were all the rage. Travel entered a new era of sophistication – especially as regards luggage – and Maison Louis Vuitton's future was inextricably linked to such developments. Louis took the concept of luxury to new levels, and success came fast. Within five years he needed to move his cramped workshops to Asnières-sur-Seine, where he acquired a huge plot of 4,650sq m. It was conveniently situated on the river for barges to arrive with raw materials and near Saint-Lazare station from where goods could be sent. Over many decades, bespoke trunks have been made by Louis Vuitton for royalty, maharajas, the Russian aristocracy and the plain old rich and famous.

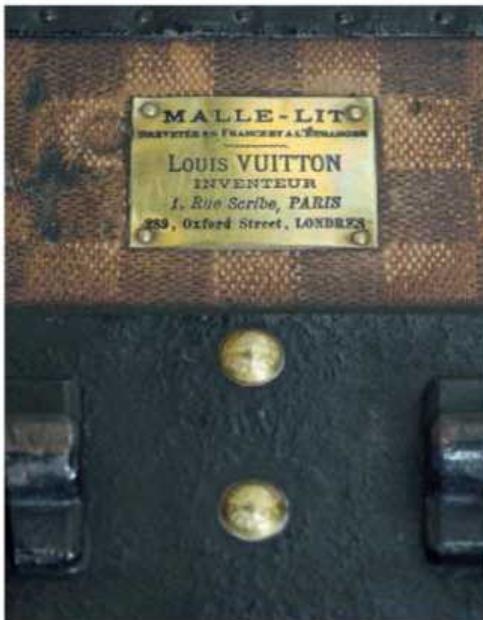
Discretion is at the heart of the Vuitton philosophy. 'A private order always remains private and special,' says Patrick Louis Vuitton. Custom-made trunks have been created to hold every manner of precious object: couture clothes, jewellery, hats, books, paintings, tea and picnic sets, beds; one for 36 pairs of shoes and one for a 1,000 cigars. In an amusing reversal of the process one Paris aristocrat on a trip to Persia commissioned a set of trunks not to be stacked *on* the vehicle but for the trunks to actually carry the vehicle parts, which were assembled on arrival.

Louis's son Georges was just as ambitious, consolidating the business by conquering London in the 1880s, followed by America in 1893 at the Chicago World's Fair. He also found the time to write a book, *Travel: From the Past to the Present*, about the development of travel furniture through the ages and the changing requirements of the well-to-do journey-taker in transit. Published in 1894, two years after Louis's death, it seems to have inspired Georges's only surviving son, Gaston-Louis, who was fascinated by travel pieces, and especially trunks. He liked to go on the hunt for vintage Louis Vuitton *malles*, feel the patina of their decades on the move, the condition of the leather and imagine how they had been used and what countries they had seen. For him a trunk was a window on to other cultures, countries and religions, and he absorbed the various techniques used to construct the different pieces and learned what their original purpose was. As word of his interest spread, luggage would be brought to him from places as far away as Japan. It is to him that we owe the idea of the collection you see here.

When he died in 1970 there were between 2,000 and 3,000 objects in the archive. Because of the personal nature of his collection, the question of what might happen to it hung in the air. However, under the new leadership of Henry Racamier, also a native of the Jura, the collection flourished. The first task was to collate all the information and paperwork relating to Gaston-Louis's pieces on a database so as to find out exactly what they had; then they could embark on a computer-aided mission to locate long-lost Louis Vuitton trunks and other travel-related pieces. With a small team of devoted 'detectives' the search continues, and only three years ago a previously unknown canvas motif came to light. The problem is that importing antiques (items over 50 years old) from remote parts of the world is becoming more difficult, as regulations preventing their export are ever more stringent.

When Bernard Arnault, the chairman of LVMH, approached Olivier Saillard, director of the Musée de la Mode de la Ville de Paris, giving him carte blanche to curate an exhibition dedicated to the house of Louis Vuitton at the Grand Palais, he was delighted. 'Having directed over a hundred exhibitions about fashion, I was a little tired of dresses,' says Olivier. 'Being able to work around the trunk, an almost architectural object, pleased me greatly.' Never having been to the present archive, he was astounded by the quantity of pieces there. 'I had no idea there were so many elements available,' he says. It took him six months just to digest and assimilate the material.

Arnault's wish was to combine the past and present, while accepting Olivier's suggestion to 'create a traditional exhibition that would allow the public to understand the house, focusing more on its historical basis than on fashion per se'. To this end, it is curated in 'a formal way for those wishing to pass a diploma in trunks and also with a sense of fantasy, as if Tintin were the curator, to appeal to a younger audience,' he says. Imagining all the adventures this cargo has been on, Snowy would surely wag his tail ■ 'Volez, Voguez, Voyagez' runs at the Grand Palais, 3 Ave du Général Eisenhower, 75008 Paris, until 21 Feb. For opening times, ring 00 33 1 44 13 17 17, or visit grandpalais.fr



Top, middle and bottom: a camp-bed trunk which belonged to Louis Vuitton's grandson Gaston-Louis. The model was patented in 1885 and was originally designed for explorers in Africa. Pierre Savorgnan de Brazza, who became governor general of the French Congo in 1886, owned one, and is said to have been seated on its thin mattress when he persuaded Chief Makoko to allow the Teke lands to become a French protectorate.







LIFE IS A CABARET

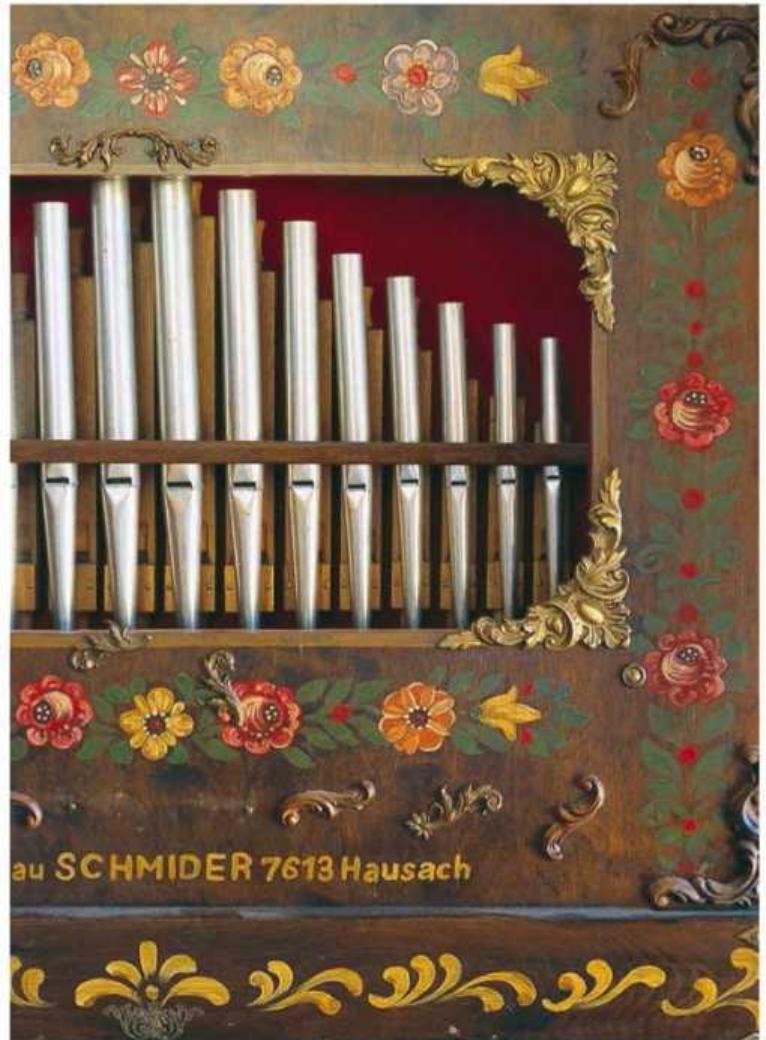
When your travelling troupe includes a dancing pig and a performing poodle, where do you keep your own stuff? Faced with this fix, acrobat, animal trainer and ringmaster Sarah Schwarz and her husband, Sergio Nguyen, added a 1940s caravan to their convoy, screwing furniture to the floor and attaching hats to the ceiling. It's a class act, says Marie-France Boyer. Photography: Eric Morin

Opposite: Sarah practises with Max on the same red carpet every day, accompanied by Sergio on the trombone. A wooden mermaid secures the awning over his head. Above: Elizabeth the poodle looks out from between balustrades, which are dismantled before the caravan moves on



Sliding doors separate the living room and kitchen, lined with Spanish tiles. Blue and white, like delft-ware, they remind Sarah of the Netherlands, where she bought the caravan. The small stove and the clown costume beside it both date from the 1940s





Above left: an assortment of hats from around the world hangs from the ceiling in the study. The effect isn't just decorative – since space is so short in the caravan, it's a savvy storage solution. Clothes (and more hats) are stuffed into bags and baskets beneath the desk. To the right is a barrel organ (above right), its wooden case decorated with painted flowers. It was made in Germany and, like every instrument in the caravan, Sergio uses it in his performances



While most of Sarah and Sergio's belongings are packed away while travelling, the living-room furniture is screwed to the floor so as not to topple over in transit. Either side of a big red star painted on the ceiling above is a string of skylights, particularly loved by Sarah for their delicately engraved anemone motif, which also adorns the glass-panelled doors that flank the fireplace. Although the marble used to build the surround is real, the fireplace itself is not



ON THE STAGE

of a small Parisian theatre, an extravagant figure regales the audience with Kafka-esque problems about the authorities. Behind him, his muse, played by the circus performer Sarah Schwarz, dances on a tightrope. She disappears, returning a short while later with a small hairy black pig, which rolls out a red carpet in front of it with its snout, then jumps and dances between her legs. The creator of this spectacle, Philippe Fenwick, (who also plays the lead role) took inspiration for Sarah's character from Félicien Rops's surreal 1878 pastel of a blindfolded woman wearing nothing but black stockings, holding a pig on a lead; but, demure rather than erotic, Sarah is more reminiscent of the lonely trapeze artist Marion in Wim Wenders's film *Wings of Desire*.

A few days later near Mâcon, in Burgundy, Sarah stops en route to the South of France, where she is to perform again with her tightrope and pig. Some friends have lent her their meadow. She and her husband, Sergio Nguyen, have hooked up to the electricity supply, drawn water, parked up their vehicles and found shade for their animals. It has taken the couple 14 hours to get here from their base in Paris, travelling at around 40km per hour. Sarah drives the truck with its prune-coloured trailer that pulls the caravan, and Sergio follows in a second lorry with the animals: Max the pig, Diana the goat, Elizabeth the standard poodle and the tame hens. 'We have to use the *routes nationales* [A-roads] and stop frequently to give the animals some fresh air and water. And since we like the good life, we often seek out a river or a pleasant spot for a picnic with them.'

Sergio and Sarah have yet more vehicles: a trailer for the accessories (a circus ring, seating, tightrope, Max's mini caravan, piano, barrel organ, big-top parts), a motorbike for the trips between the different components of the convoy on the road, and a car for doing the grocery shopping when they set up a long way out of town.

The 1940s Dutch caravan is the convoy's star turn. The couple bought it on Ebay from a small circus that could no longer afford to maintain it. Measuring 20 x 2.5m, it's very heavy and has probably always been drawn by a truck rather than horses. It is a show office, a circus director's reception rooms with nothing really functional or domestic about it. Sarah has rebuilt the sheet-metal roof, restored the woodwork, the floors and the kitchen, installing Spanish blue-and-white tiles around the 1970s stove and the worktop. What appealed to her most when she bought it were the engraved glass anemones that decorate the six windows, the sliding

doors that separate the three rooms and the *regards* (tilting sky-lights) flanking the ceiling decorated with a big red star.

The entrance is reached via steps shaded by a retractable awning, which lead onto a platform with carved white balustrades. Once through the door, the dining-room table is on the right by a stove, the worktop on the left. Through the glass double door you can see the fake fireplace in the centre of the living room with an engraved mirror above. Its frame is made of carved wood, as are the caravan's window surrounds and the decorations carved in the shapes of mermaids and flowers on its four outside corners. Comfortable seats, a few items of furniture (all screwed to the floor), musical instruments, fans, circus pictures and houseplants complete the décor, three-quarters of which has to be regularly packed away into boxes when this merry band takes to the road.

Behind the fireplace is the third and final room, its ceiling covered with many hats. This is the office, where Sarah and Sergio keep their archive, their 'town clothes' and their computers. From here, they access a gangway, like that between two train carriages, which leads to their bedroom, bathroom and loo, all crammed into storage space in the trailer behind the truck's cab.

Sarah comes from northern Germany, the daughter of a clergyman from Hanover who set up a circus as an educational tool to help needy children. In the 1970s, when her two sisters and brother were on their way to becoming a children's author, teacher and pastor respectively, she heard about an acrobatics trainer at the circus Académie Fratellini and set off for Paris with just a small suitcase, her trumpet and her tightrope-dancing slippers: 'I didn't speak a word of French and my parents, who were none too pleased, were not prepared to help me either.' A contortionist and gifted tightrope dancer, Sarah earned her living performing and teaching. At the age of 20 she travelled around Europe, from German cabarets to Giffords Circus, based in Gloucestershire (Wol July 2002) – 'a treasure', she says – and then to the Big Apple Circus in New York.

Sergio was already by her side. A graphic designer, he came to performance through his first wife, an actress turned circus rider. To deal with the logistical problems of running and performing in a travelling circus, he has learned to be versatile. Now, when he's not playing the trumpet or trombone, Sergio is 'tent master' and lorry driver. He is imperturbable and reserved, and will abandon his motorbike (for a little while), but never his leather jacket. Today, he's rehearsing an acrobatic bicycle act with Sarah, when he can get hold of her... Because if Sarah doesn't make sure that the pigs and other animals exercise and do some work, everything starts to fall apart. 'Max has to do his half hour every day. He needs something new, otherwise he gets bored; his ears hang down and his tail droops. At the moment I'm trying to get him to open a box with his snout to take out the clothes I need for a quick-change act. He understands six or seven phrases and he can, for example, ring a bell.'

Despite her boundless energy, Sarah – with her fairy-like blue eyes and lovely smile – is reaching the age of retirement for a tightrope walker (around 40). So together with Sergio and their menagerie of animals, she is creating the Piglet Circus, restyling herself as a different kind of performer. Meanwhile, as the couple work towards their new goal, Sarah continues to walk the tightrope in villages, theatres, cabarets, festivals, galas and circuses.

'As a tightrope dancer and pig trainer,' remarks Philippe Fenwick, 'Sarah works both in the air and on the ground. She is a true woman of the circus – capable both of driving a lorry and of conjuring dreams. She's a rare creature: she provides me with inspiration and aspirations' ■

The Piglet Circus. Ring 00 33 649 69 95 60, or visit pigletcircus.com



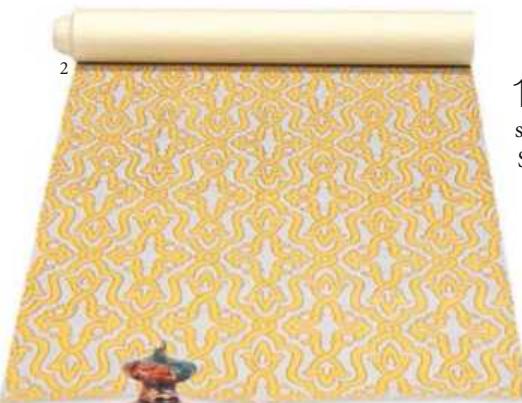
Opposite: Max sleeps in his own folding white caravan, complete with skylights, which stands here in front of the prune-coloured truck. Diana the goat peers through a door leading into Sarah and Sergio's small plywood-lined bedroom (this page)

inspiration

Some of the design effects in this issue, recreated by Augusta Pownall



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1 Those of a messy disposition will see Diana Robinson's larder and weep. Shed light on the problem with Pooky's hand-blown turquoise 'Bonnie' pendant (£130; plus £24 for a single-chain pendant fitting), much like Diana's own on page 134. Ring 020 7351 3003, or visit pooky.com.

2 Cole & Son's 'Regency Grill' is a sunny delight on the walls of Diana Robinson's living room (page 130). The original wallpaper, shown here, is block-printed by hand and can also be reproduced to order in the colour of your choice for £732 per 10m roll (with a minimum order of 10 rolls). Ring 020 8442 7186, or visit cole-and-son.com.

3 Marvel at Astier de Villatte's marble teapot (£385), created in collaboration with John Derian. Diana Robinson proudly displays hers on the kitchen counter in her West Country cottage (page 134). Ring Liberty on 020 7734 1234, or visit liberty.co.uk.

4 There's no newfangled trendy seating in this comfortable cottage (page 130). Take a lesson from the former teacher and opt for something altogether softer, like Lawson Wood's 'Lancaster' chair, which is perfect for curling up in beside the fire (£2,574). Ring 020 7228 9812, or visit lawson-wood.com.

5 If you love the wood-lined castle in the Dolomites, snap up Dinesen's floorboards, which are as wide as those in the Baron's Room on page 108, costing £360 per sq m. Ring 020 3630 0196, or visit dinesen.com.

6 The wooden walls in Castel Gardena's triple-arched Gothic room (page 113) show off the embroidered tablecloth to full effect. Get the look with Guy Goodfellow's exquisite 'Piedmont' embroidery, which costs £375 per m (price does not include base fabric). Alternatively, have any number of stripes to your specification printed on linen for £122 per m – it's ideal for blinds. Ring 020 7349 0728, or visit guygoodfellowcollection.com.



7

7 Sofa, so good: make like the owner of the house in Islington (page 87) and plump for B&B Italia's 'Michel Effe' corner sofa by Antonio Citterio (£13,735). Though hers is covered with fleeces, throws and cushions, the sleek design would work just as well in a minimal pad. Ring 020 7591 8111, or visit bebitalia.com.

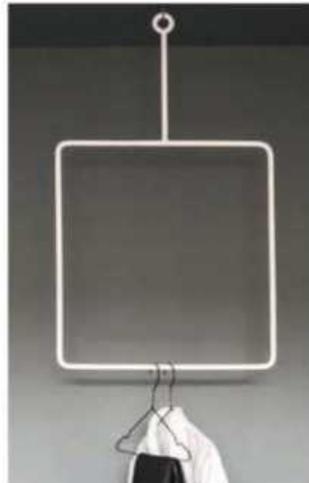
8 An array of Eleanor Pritchard's woven wares, made in a small mill in Carmarthenshire, make an appearance in this fashionable home in north London (page 82). Spot the pure-new-wool 'Sandstone Optic' blanket on page 87, which costs £260 for a 1.5 x 1.8m example. Ring 020 8692 2544, or visit eleanorpritchard.com.

9 If your wardrobe is more D&G than M&S, why not show it off like the owner of the former pianola factory does on page 89? Stockholm-based product designer Annaleena Karlsson's collection of hand-forged iron clothing rails in different geometric shapes is just the thing; this white 'Vertical' version costs £183 approx. Ring 00 46 73 60 04 626, or visit annaleena.se.

10 The Case Study Houses were a postwar American experiment in constructing modern, architect-designed homes for a booming population. The small Eames planter seen in the chic living area of the private mews house on page 82, which emerged from this period, is reproduced by Modernica, and is available from SCP for £138. Ring 020 7739 1869, or visit scp.co.uk.

11 Stiffkey Bathrooms – specialist dealers in antique French and English bathroom fittings and furniture – stocks fireclay tubs, just like the one in which the art/fashion curator takes a dip (page 91). This early 20th-century bath costs £2,950. Ring 01603 627850, or visit stiffkeybathrooms.com.

12 Passionate about poultry, Debo Devonshire kept her own brood of Welsummer and cross-breed chicks, and kept all her eggs in a ceramic hen basket (page 115). This hen on nest, which comes in a choice of four different colours, is from Emma Bridgewater, and costs £54.95. Ring 01782 407733, or visit emmabridgewater.co.uk. ▷



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11



inspiration



1 Simple curtains trimmed with a trailing floral fabric hang at the windows of Xul Solar's Paraná delta home (page 97).

Cabbages and Roses' 'Tulips and Roses', which is made of pure linen, has a similarly laid-back feel, and costs £65 per m. Ring 020 3696 1310, or visit cabbagesandroses.com.

2 Even the folding wooden chairs at Xul's rural hideaway in Argentina are as bright as you like (page 95). Packing a similar punch, Habitat's 'Macadam' chairs (which are actually made of powder-coated steel) are available in seven colours, and cost £10 each. Ring 0344 499 4686, or visit habitat.co.uk.

3 Blocks of blue tiles abound in the kitchen and bathroom at the artist's home on stilts (page 93). Turn to Johnson Tiles for 15sq cm 'Prismatic' gloss tiling in duck egg (top) and bluebell, which costs £26.27 per sq m. Ring 01728 524000, or visit johnson-tiles.com.

4 Banish thoughts of tasteful beige and bring on a riot of rainbow hues with painted doors, beams and ceilings like the primary colourist Xul Solar (page 92). Designers Guild's range of eye-popping paints (£39 per 2.5 litres of matt emulsion) is a knockout. Ring 020 7351 5775, or visit designersguild.com.

5 Mention the word 'camp-bed' and we don't hold out much hope for a good night's sleep. Unless it happens to be made by Louis Vuitton, that is, like the one at the luxury label's archive outside Paris (page 145). For a similarly sumptuous sleep, try kipping on Savoir Beds' mattress topper (from £725). Ring 020 7493 4444, or visit savoirbeds.co.uk.

6 Earn your stripes (and a lie-down): Ralph Lauren Home's 'Antibes Stripe', £54 per m, would work well on a thin mattress (page 145), while Samuel & Sons' 'Le Jardin' silk tufts in burgundy (£50 per ten-pack) make for similarly chic upholstery. For Ralph Lauren Home, ring 020 7535 4600, or visit ralphlaurenhome.com. For Samuel & Sons, ring 020 7351 5153, or visit samuelandsons.com ■

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Below: John Brett, *The Stonebreaker*, 1857-58, oil on canvas. Bottom right: Dante Gabriel Rossetti, *Monna Vanna*, 1866, oil on canvas



Our friends in the North, tokens of old Tokyo, the art of the afterlife, plus Charlotte Edwards's listings

EXHIBITION

diary



LEFT: WALKER ART GALLERY, NATIONAL MUSEUMS LIVERPOOL. RIGHT: TATE, LONDON

Pre-Raphaelites: Beauty and Rebellion

WALKER ART GALLERY William Brown St, Liverpool

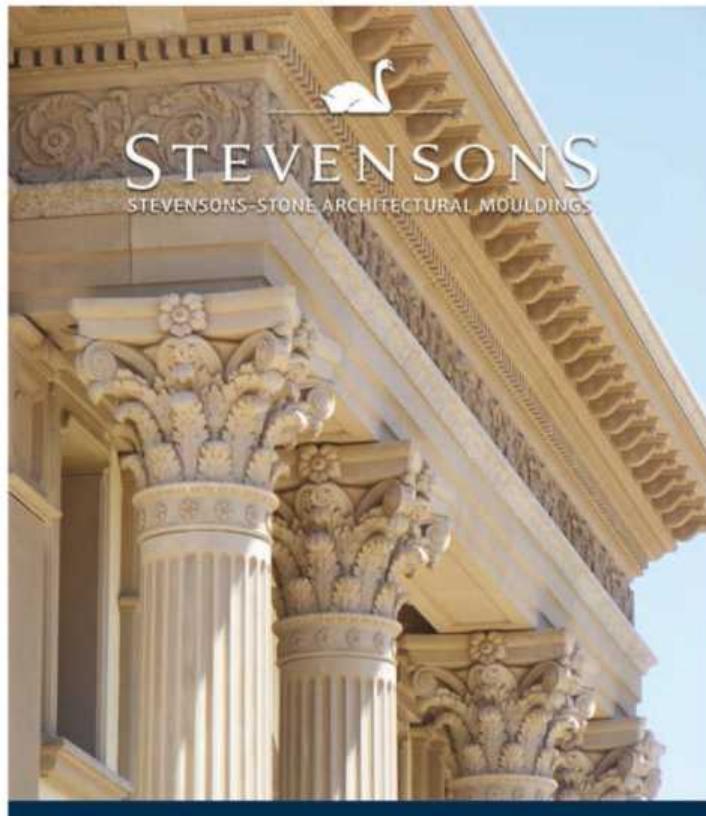
In that great year of revolutions, 1848, three young artists, Rossetti, Millais and Holman Hunt, formed the Pre-Raphaelite Brotherhood, aiming to reinvent British painting by returning to the clarity and unaffected seriousness of earlier art. Choosing high-minded literary and historical subjects, they applied their bright, heraldic colours with scrupulous attention to detail on canvases primed with white for extra brilliance. Rejecting the over-sentimental, lazy and 'sloshy' work that filled the Royal Academy's walls every year, they also sought to remake landscape art according to the precepts of their first champion, John Ruskin, who exhorted artists to 'go to nature in all singleness of heart, and walk with her laboriously and trustingly... rejecting nothing, selecting nothing... rejoicing always in the truth'. Among the best-loved pictures in this style, *The Stonebreaker*, the mid-1850s masterpiece by the PRB associate John Brett, stands out for its near-hallucinogenic rendering of a sunlit landscape strewn with shattered flints.

Unsurprisingly, the old Academicians resented the challenge, and in the first years of the movement the Pre-Raphaelite brothers found little enthusiasm for their gauche and painfully earnest pictures from the powerful London art establishment of the day. By contrast, in the newly wealthy provincial centres of the Midlands and the North, a new breed of patrons was emerging: these tough industrialists cared little for metropolitan dictates of taste. Trusting their own judgment, they valued painstaking craftsmanship as much as appealing subject matter in the pictures they bought to adorn their new houses.

Victorian Liverpool in particular had a thriving art scene. Since the early decades of the century the Liverpool Academy had staged exhibitions of contemporary painting, and by the 1850s Pre-Raphaelite pictures were annually winning its generous premiums. Among the early collectors, George Rae, John Miller and the shipping magnate Frederick Leyland were conspicuous, while Mayor Andrew Barclay Walker championed the creation in 1877 of a great municipal art gallery. Later still, William Hesketh Lever, the soap millionaire, built his own magnificent gallery at nearby Port Sunlight.

This exhibition celebrates the achievement of the Liverpool collectors and reveals, in treasure after treasure, the richness and diversity of the works they acquired and the munificence of the public gifts made both in their lifetimes or by their heirs. Many of the finest and most well-known pictures, such as Hunt's *The Scapegoat*, Millais's celebrated *Isabella* (a vivid feast-scene from Keats's poem, in which Isabella's horrid brother savagely kicks her dog) and Rossetti's luscious evocation of love overcoming death, *The Blessed Damozel*, come from the Liverpool museums. But these have been supplemented by other fine works that ended up elsewhere: in Manchester, Birmingham, Tate Britain or in private collections. As a result, we see not just a conspectus of the best of the Pre-Raphaelite painters and their later followers such as Edward Burne-Jones, but also a representative group of intriguing works by the talented local painters who found themselves caught up in their wake. **PRE-RAPHAELITES: BEAUTY AND REBELLION** runs 12 Feb-5 June, Mon-Sun 10-5 ■ STEPHEN CALLOWAY, formerly of the V&A, is a writer and curator specialising in English art





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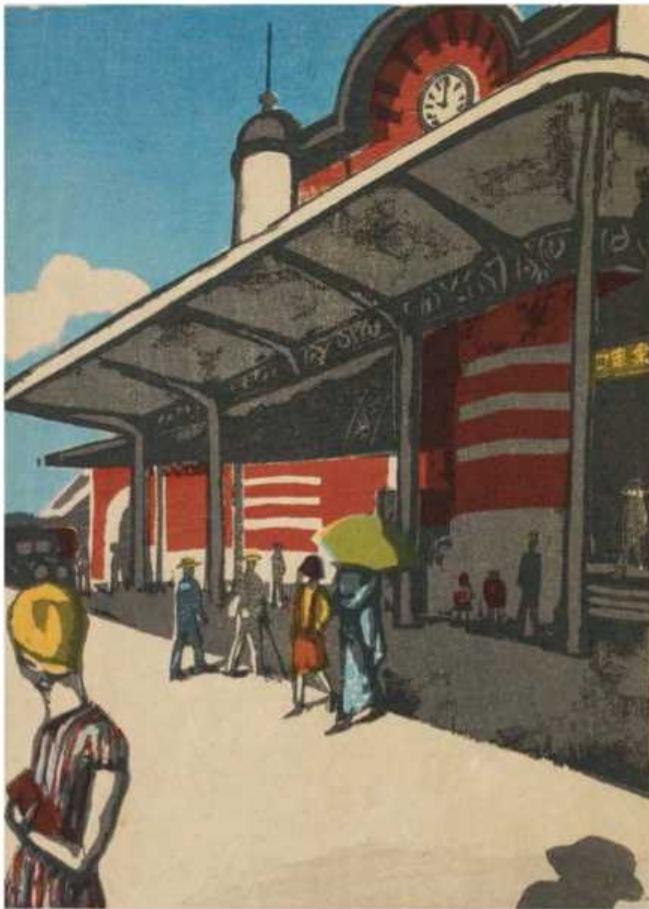
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THE ANTIQUE BRONZE RANGE





Scenes of Last Tokyo

ASHMOLEAN MUSEUM Beaumont St, Oxford

Western eyes have had a yen for the arts and culture of Japan ever since that insular nation first opened up its ports to foreign vessels in the 19th century. Whether it be Toulouse-Lautrec's depictions of the Parisian demi-monde (in a style influenced by ukiyo-e prints of Yoshiwara courtesans), or Hollywood recasting *The Seven Samurai* as a cowboy yarn, the reach of *japonisme* is wide. What is perhaps less often considered is that this process of influence and adaptation was simultaneously mirrored in the Home Islands. While Victorian and Edwardian tastemakers were decorating their drawing rooms with painted screens and adopting kimonos as dressing gowns, the Meiji autocrats were importing Western dress codes, baseball and Prussian militarism. Those Kurosawa samurai flicks were homages to the cavalry epics of John Ford. And Japanese printmakers, too, became informed by the European avant-garde.

The nine printmakers whose work is on show at the Ashmolean were all members of the early 20th-century Sosaku Hanga ('creative prints') movement, a loose grouping that rejected what they saw as the crass commercialism of ukiyo-e and embraced a more Westernised aesthetic and experimental approach. Sosaku Hanga artists replaced the traditional collaborative approach, which divided the work between artist, blockcutter, printer and publisher, with the Western idea of the artist as sole creative force. Their subjects are Japanese, but their approach and feel are distinctly international. For instance, Koshiro Onchi's *Tokyo Station*, with its azure skies, zingy summer outfits and dramatic midday shadows, could almost be a scene from the French Riviera, while Un'ichi

Hiratsuka's looming buildings have some of the Hanseatic hardness of an Expressionist linocut.

Several of these images first surfaced as part of a 1929 series entitled '100 Views of New Tokyo' in which temples and palaces are interpolated with pointedly modern elements such as trams, factories and the rear end of an American sedan. In 1945, recut from the original blocks and augmented by seven new prints by other Sosaku Hanga artists, they were issued as a portfolio called 'Scenes of Last Tokyo' (being, most probably, a mistranslation of *Lost Tokyo*). The 15 streetscapes and landmarks on show had all been either destroyed or substantially damaged during the recent conflict, and on the surface the 'Scenes' are a wistful evocation of the sights lost to posterity. But there is also a dog-whistle element of subversion here. The prints were marketed principally to occupying American soldiers – mere months after Okinawa, Hiroshima and the unconditional surrender of the Japanese emperor. Among the new scenes is one of the graveyard of Sengaku-ji, while others depict palaces and shrines associated with fealty to the Meiji emperors. Such choices seem laden with political connotations. It is an intriguing paradox – the printmakers of a defeated nation adopt an artistic style associated with their conquerors, then use it to peddle a revisionist national image. Perhaps they could see that the coming war with the West would be commercial, rather than military. **SCENES OF LAST TOKYO: JAPANESE CREATIVE PRINTS FROM 1945** runs until 5 June, Tues-Sun, bank hol Mon 10-5 ■ STEPHEN PATIENCE is a freelance writer

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Death on the Nile **FITZWILLIAM MUSEUM** Trumpington St, Cambridge

Western interest has traditionally focused on the mummified occupants of Egypt's coffins rather than on the coffins themselves. Yet these exquisite receptacles, with their striking surfaces, are not only the theme of an exhibition at the Cinquantenaire Museum in Brussels (until 20 April) but also the stars of a new show in Cambridge.

Egyptian coffins were far more than protective packaging for the dead. As essential pieces of ritual equipment, capable of launching souls into eternity, they had to be decorated with the magical spells and myriad gods needed to protect the deceased in the afterlife, even if some divine figures appear rather more idiosyncratic than others – in one example the goddess Isis appears to be wearing green socks. Coffin interiors could also be inscribed with maps showing the route to the afterlife, as illustrated in the exhibition catalogue, which puts such funerary beliefs into context while introducing us to some of the officials, doctors, clergy, housewives and soldiers who were able to afford a fitting burial.

Beyond the expectedly esoteric, the exhibition takes us back into the realities of the workshops in which coffins were manufactured with specialised tools. Chemical analysis has identified the ingredients of ancient paints and varnishes, while X-ray and CT scans have revealed that the makers' task was not always straightforward. In a land where good-quality timber was scarce, some caskets were cobbled together from small sections of different woods or even recycled from earlier coffins. The new research has even exposed something of the character of the workers, from one with a tendency to doodle at work to another whose fingerprints were preserved in the coffin's varnished topcoat – clearly someone in rather too much of a hurry at the end of the ancient production line.

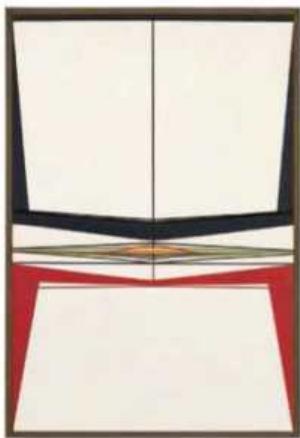
Their clients could certainly be demanding, sometimes commissioning an entire set of coffins manufactured in the manner of Russian dolls. One such example, made around 1,000BC for the priest Nespawershefyt (nicknamed Nes-Amun), has a typical yellow base colour overlaid with the usual proliferation of images in bright reds, blues and greens and is inscribed with Nes-Amun's name and titles. The priest commissioned his coffins early on in his career, but his eventual promotion to temple scribe supervisor meant this prestigious new title had to be superimposed over the top of his old job description.

Nes-Amun's coffins were the first Egyptian artefacts to enter the Fitzwilliam, arriving in 1822, the same year that scholars finally translated hieroglyphs. So his CV was deciphered along with Egypt's entire ancient history, which was pieced together by academics, antiquarians and travellers such as Giovanni Belzoni, whose exploration of the Valley of the Kings included the tomb of the 12th-century BC pharaoh Ramesses III. Belzoni presented his sarcophagus's seven-ton carved lid to the University of Cambridge in 1823.

Never meant to be viewed by the living, these coffins can now be appreciated as works of art in their own right, not only providing tantalising glimpses of ancient Egypt's most cherished beliefs, but also celebrating the consummate skills of its people. **DEATH ON THE NILE: UNCOVERING THE AFTERLIFE OF ANCIENT EGYPT** runs 23 Feb-22 May, Tues-Sat 10-5, Sun, bank hol Mon 12-5 ■ **JOANN FLETCHER**, a professor at the University of York, is the author of 'The Story of Egypt' (Hodder & Stoughton)



EXHIBITION diary



1 Shades of grey – Pieter Bruegel the Elder, *Christ and the Woman Taken in Adultery*, 1565, at the Courtauld.
2 Battle lines – John Plumb, *Blenheim*, 1962, at Gazelli.
3 Cross reference – Henri Matisse, study for *Luxe, Calme et Volupté*, 1904, at the National Gallery.



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4 Currer favour – George Richmond, *Charlotte Brontë*, 1850, at the NPG. 5 In her defence – Alberto Giacometti, *Composition (Woman with Shield)*, 1927-28, at Luxembourg & Dayan.

6 Bulk order – Park McArthur, *Polyurethane Foam*, 2014, at Chisenhale. 7 Chamber made – Betty Woodman, *Fra Angelico's Room*, 2012, at the ICA



6



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LONDON

BRUNEI GALLERY AT SOAS THORNHAUGH ST, WC1 Until 19 March. Tues, Wed, Fri, Sat 10.30-5, Thurs 10.30-8. Thousands of images and narrative fragments from photographer Enikö Nagy's travels in Sudan. *Plus*, contemporary art from the Gulf, co-curated by the British Council.
CAMDEN ARTS CENTRE ARKWRIGHT RD, NW3 Until 6 March. Tues, Thurs-Sun 10-6, Wed 10-9. Rose English's 70-minute sound work describing acrobats' movements in song. *Plus*, sculptor Florian Roithmayr mines the gaps between the mould, the cast and the finished object.
CHISENHALE GALLERY CHISENHALE RD, E3 Until 3 April. Wed-Sun 12-6. Park McArthur uses industrial materials to investigate the process of absorption – of space, sound, time.

COURTAULD GALLERY SOMERSET HOUSE, STRAND, WC2 4 Feb-8 May. Mon-Sun 10-6. A spotlight on the three surviving grisailles by Pieter Bruegel the Elder, with paintings from Upton House and New York's Frick joining the gallery's own *Christ and the Woman Taken in Adultery*. 18 Feb-8 May, exquisite Botticelli drawings for Dante, and rare illuminated manuscripts from the Berlin-held Hamilton Collection.
ELEVEN FINE ART ECCLESTON ST, SW1 17 Feb-24 March. Tues, Wed, Fri 11-6, Thurs 11-7, Sat 11-4. Norman Parkinson's effortlessly elegant fashion photography and long association with *Vogue*. See National Portrait Gallery.
FLEMING COLLECTION BERKELEY ST, W1 4 Feb-12 March. Tues-Sat 10-5.30. Paintings from the Burrell Collection by Glasgow Boy (though Morpeth-born) Joseph Crawhall.

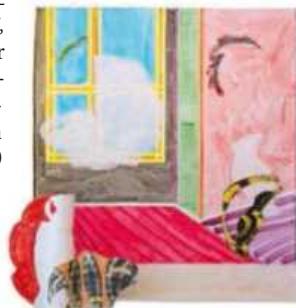
GALERIE KREO HAY HILL, W1 Until 24 March. Tues-Fri 10-6, Sat 11-6. Flying-saucer floor lamps and angular articulated chandeliers in an illuminating display of 1950s French lighting.

GAZELLI ART HOUSE DOVER ST, W1 Until 6 March. Mon-Fri 10-6, Sat 11-7. Heavyweight group show of mid-century British art.

HAMILTONS CARLOS PLACE, W1 Until 13 March. Tues-Fri 10-6, Sat 11-4. Sleek, surreal, meticulously executed imagery by commercial photographer Hiro, a protégé of Richard Avedon and Alexey Brodovitch.

ICA THE MALL, SW1 3 Feb-10 April. Tues, Wed, Fri-Sun 11-6, Thurs 11-9. Betty Woodman's polychrome ceramic vessels, reliefs, paintings on handmade paper and on- and off-the-wall mixed-media constructions that masquerade as rugs, tables, pedestals and other decorative domestic elements.

LUXEMBOURG & DAYAN SAVILE ROW, W1 Until 9 April. Tues-Fri 11-5, Sat 12-4. A 1947 letter to dealer Pierre Matisse is the springboard for a show articulating Giacometti's thoughts on sculpture, featuring some 20 works of 1925-34 in plaster, bronze and wood.



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MARLBOROUGH CONTEMPORARY ALCBEMARLE ST, W1 4 Feb-12 March. Mon-Fri 10-5.30, Sat 10-4. Narelle Jubelin's painstaking petit-point versions of famous Modernist artworks.

NATIONAL GALLERY TRAFALGAR SQUARE, WC2 17 Feb-22 May. Mon-Thurs, Sat, Sun 10-6, Fri 10-9. The first major UK exhibition of the work of Delacroix for over 50 years, although – not to quibble – half the paintings are by the artists he influenced (Cézanne, Van Gogh, Matisse, even Kandinsky), while several of his own masterpieces are represented by copies.

NATIONAL MARITIME MUSEUM PARK ROW, SE10 Until 28 March. Mon-Sun 10-5. Pepys show: the life and times of diarist Samuel, with letters, portraits, and medical instruments that recall his grisly operation to remove a bladder stone the size of a snooker ball.

NATIONAL PORTRAIT GALLERY ST MARTIN'S PLACE, WC2 11 Feb-22 May. Mon-Wed, Sat, Sun 10-6, Thurs, Fri 10-9. Not just the pretty face of photography in British *Vogue* since 1916, but also images of the century's key figures and events, including Lee Miller's World War II reportage. 22 Feb-14 Aug, a bicentenary display of Charlotte Brontë's paintings, letters and journals, her natty cloth ankle boots, and Branwell's famous portrait of his sisters, discovered folded on top of a wardrobe in 1914.

PARASOL UNIT WHARF RD, N1 Until 23 March. Tues-Sat 10-6, Sun 12-5. Artist-explorer Julian Charrière investigates the impact of human activity on the planet, and the end results have a rare, even spectacular beauty (no surprise to learn that he studied under Olafur Eliasson). Past projects have included shock-freezing prehistoric plant species to create vitrines of ice sculptures, and spray-painting pigeons in iridescent colours.

SAATCHI GALLERY DUKE OF YORK'S HQ, KING'S RD, SW3 Until 6 March. Mon-Sun 10-6. On its 30th anniversary, the gallery applauds its own track record supporting women, presenting new work by 14 female artists including copper-wire sculptor Alice Anderson and Sigrid Holmwood, who hand-makes her own paints and papers.

TATE MODERN BANKSIDE, SE1 Until 3 April. Mon-Thurs, Sun 10-6, Fri, Sat 10-10. Alexander Calder's consummate balancing act. See Dec issue. *Plus*, is anything (rather than anyone) shooting up in Abraham Cruzvillegas's grid of wooden planters, filled with soil from London parks? 18 Feb-12 June, how photographs have documented, enabled and even become performance art, including Shunk & Kender's photomontage that enabled Yves Klein to *Leap into the Void*, and playful self-portraiture by Cindy Sherman, Claude Cahun and Samuel Fosso.



EXHIBITION diary

OUTSIDE LONDON

BELFAST ULSTER MUSEUM Until 13 March. Tues-Sun 10-5. Rembrandt's *Self-Portrait at the Age of 63* is the latest National Gallery masterpiece to tour the UK for a year. In Northern Ireland, he'll hang out with other 17th-century Dutch paintings from the city's collection.

BRISTOL SPIKE ISLAND Until 27 March. Tues-Sun 12-5. Michael Simpson's pared-down paintings feature motifs from ecclesiastical architecture: pulpits, confessionals, a bench-like form that recalls a coffin on a bier, and 'leper squints' – openings in Medieval church walls through which undesirables could listen to a service. *Plus*, Ruaidhri Ryan explores artifice and authenticity in a new film following technicians setting up a shoot.

CARDIFF NATIONAL MUSEUM Until 20 March. Tues-Sun 10-5. The explosive actions of Welsh artist Ivor Davies, a leading figure in the auto-destructive movement of the 1960s.

COVENTRY MEAD GALLERY Until 12 March. Mon-Sat 12-9. Irish artist Gerard Byrne records the 30m-high Nordic landscape diorama in Stockholm's 1893 Biologiska Museet.

DERBY QUAD GALLERY 6 Feb-6 March. Mon-Sat 11-6, Sun 12-6. Six artists working in animation are paired with biomedical scientists to create new work exploring the human body.

EAST WINTERSLOW ROCHE COURT 6 Feb-27 March. Mon-Sun 11-4. A Moore tapestry of three seated figures – a clever translation of his mark-making, in a palette of pearly greys and pinks – is a highlight of a Mod Brit sculpture show.

FARNHAM CRAFTS STUDY CENTRE Until 5 March. Tues-Fri 10-5, Sat 10-4. In stitches: damage and repair in the work of five textile artists.

HASTINGS JERWOOD GALLERY Until 17 April. Tues-Sun, bank hol Mon 11-5. An open call for works by prolific Kitchen Sink painter John Bratby elicited hundreds of responses, on show here alongside a recreation of his studio.

NOTTINGHAM NOTTINGHAM CONTEMPORARY Until 6 March. Tues-Sat, bank hol 10-6, Sun 11-5. Avant-garde art from the former Yugoslavia.

OXFORD MODERN ART OXFORD 6 Feb-16 April. Tues-Sat 11-6, Sun 12-5. A year of interlinked exhibitions for the gallery's 50th birthday will feature key works from its history alongside new commissions. First up: art that tinkers with time, including Douglas Gordon's *24 Hour Psycho*, Yoko Ono's blinking eye and John Latham's 'event'-based practice.

PETWORTH PETWORTH HOUSE Until 6 March. Mon-Sun 10.30-3.30, advance bookings only. Plucked from their period-room setting and newly restored, outstanding early European paintings from the Egremonts' collection (Bosch, Holbein, Van der Weyden) are on display in the modern gallery.



SOUTHEND-ON-SEA FOCAL POINT GALLERY

Until 26 March. Tues-Fri 10-6, Sat 10-5. Dumb show: this show about stupidity – or playing stupid – is very clever indeed. Works include BANK's 'Fax-Bak' series – press releases returned to galleries scrawled with the collective's corrections and acerbic comments – and Judith Hopf's flock of concrete-block sheep.

WEST BRETON YORKSHIRE SCULPTURE PARK Until 10 April. Mon-Sun 10-6 (grounds), Mon-Sun 10-5 (chapel and Underground Gallery), Mon-Sun 11-4 (Longside Gallery). Video installations by Bill Viola. In his new work, *The Trial*, sacrificial figures are doused with coloured liquids. 6 Feb-12 June, Brooklyn artist KAWS installs huge wooden effigies of his signature cartoon characters: hangdog hybrids with Disney-ish attributes and crossed-out eyes.

AUSTRIA VIENNA WINTER PALACE Until 6 March. Mon-Sun 10-6. Drenching rooms in blue or yellow light or distorting them with mirrors, Olafur Eliasson's smart and subtle interventions amplify the Baroque splendour here.

BELGIUM BRUSSELS MAISON PARTICULIERE Until 26 March. Tues-Sun 11-6. Art that tackles taboos from the collections of three couples, featuring the ever-irreverent Wim Delvoye.

DENMARK COPENHAGEN NY CARLSBERG GLYPOTOTEK Until 3 March. Tues, Wed, Fri-Sun 11-6, Thurs 11-10. Beyond the fringe: French masterpieces (by Courbet, Manet, Cézanne) removed from their heavy gold frames.

FRANCE PARIS PALAIS GALLIERA Until 20 March. Tues, Wed, Fri-Sun 10-6, Thurs 10-9. Gorgeous glad rags from the wardrobe of the Countess Greffulhe, Proust's Duchess of Guermantes.

SPAIN MADRID PRADO Until 27 March. Mon-Sat 10-8, Sun 10-7. Desperate to be respected as a history painter, Ingres always resented the business of portrait painting. Like it or not, here's his legacy: roomfuls of heroic men, porcelain-skinned nudes and chilly beauties.

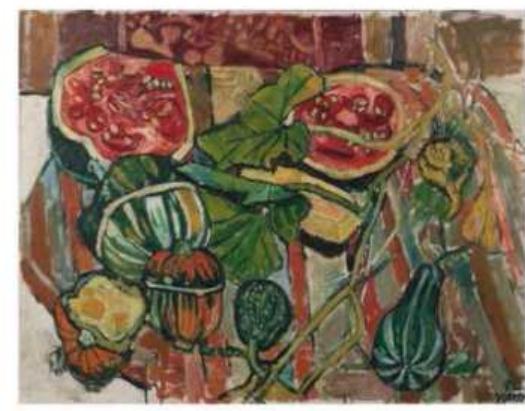
USA HOUSTON MENIL COLLECTION Until 1 May. Wed-Sun 11-7. Investigating the 'precarious' practice of collage, from Kurt Schwitters's paper patchworks to Danh Vo's gilded-cardboard constructions. 19 Feb-24 July, the ribald art of William Copley, aka CPLY (1919-96).

NEW YORK DOMINIQUE LEVY Until 19 March. Tues-Sat 10-6. Drawings of the 1960s by US artists.

METROPOLITAN MUSEUM Until 11 April. Mon-Thurs, Sun 10-5.30, Fri, Sat 10-9. The minutely detailed art of magician and draughtsman Matthias Buchinger, who was born without hands or legs in 1674.

WASHINGTON, DC NATIONAL GALLERY Until 13 March. Mon-Sat 10-5, Sun 11-6. Recent photography acquisitions. Until 20 March, expressive Hellenistic bronzes. Until 15 May, Louise Bourgeois and existentialism ■

1 On the block – Michael Simpson, *Bench Painting No. 67 (Bruno Resurrect)*, 2008, in Bristol. 2 To cap it all – Rembrandt, *Self-Portrait at the Age of 63*, 1669, in Belfast. 3 Gourd vibrations – John Bratby, *Still Life*, 1961, in Hastings.



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6 Head of state – Hellenistic bronze of a ruler (Demetrios Poliorketes?), 310-290BC, in Washington. 5 Paper route – Kurt Schwitters, *Mz 371 bacco*, 1922, in Houston. 6 Magic marker – 18th-century British portrait of Matthias Buchinger, in New York. 7 Speaks volumes – John Latham, *Drawer with Charred Material*, 1960, in Oxford

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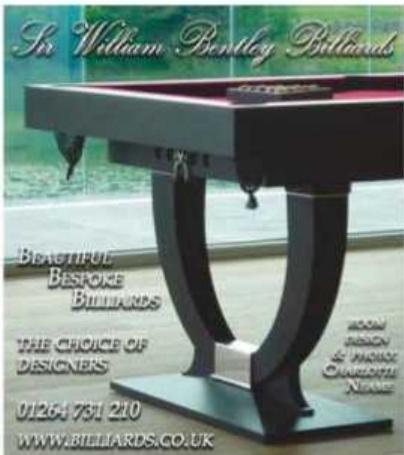
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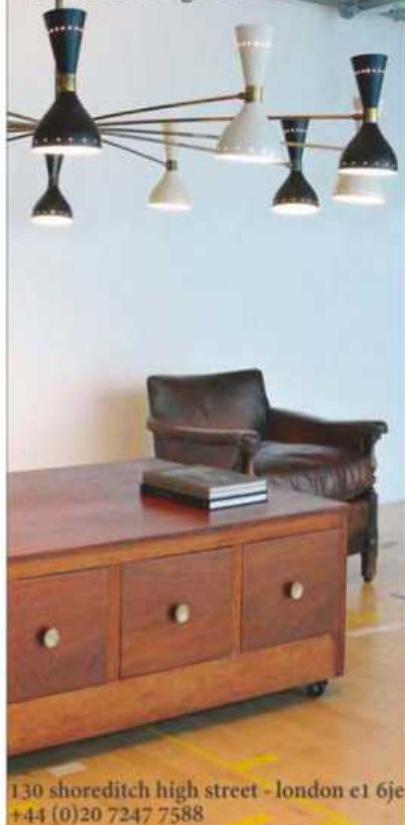
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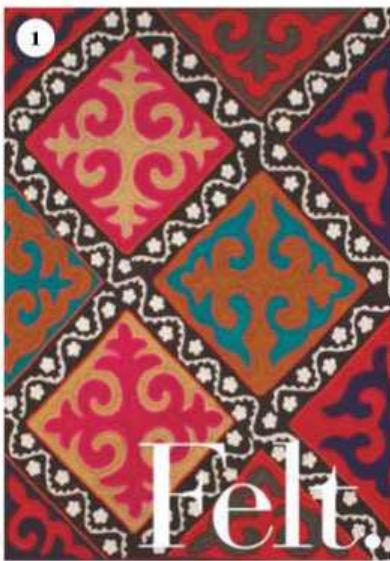
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2. ZHENI MASLAROVA WARNER. Inspired by religious icons and modern abstraction, she uses renaissance oil painting techniques to produce fascinating images which capture the central focus of any room. Adding neon, illuminated wire and light boxes she transforms the extraordinary into the amazing. Visit www.zheni.co.uk to find out more.

3. ANNA DENNIS is a British oil painter living in Italy. She studied Fine Art in London and Florence and has recently exhibited in the prestigious Mall Galleries, SW1. The subtle beauty of her paintings capture Italy with an elegant and classical style. Anna's collection of recent works and commissions can be viewed at www.annadennisart.com or email annadennisart@gmail.com to find out more.

4. LOUISE LANGGAARD lives and works in Copenhagen. Here she shows the Painting "Corrections, The High Line #29" 54 x 46cm. Louise works with an abstraction of the cityscape based on photos shot on location as the title refers to. See more of the process at www.instagram.com/louise.langgaard or visit www.louiselanggaard.dk

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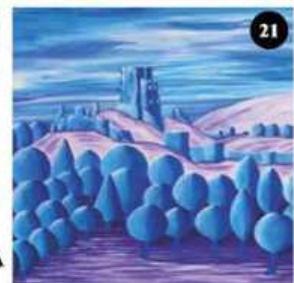
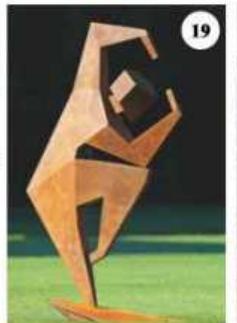
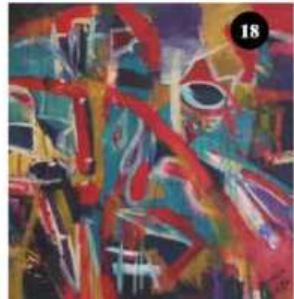
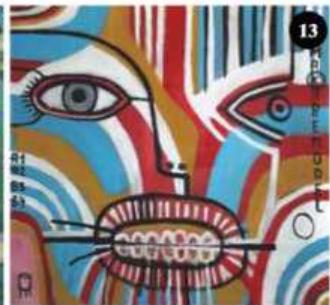
7. Felid I is one of the two incredible new releases from bestselling British artist Katy Jade Dobson. Following the astonishing success of her 'Spectrum' and 'Phosphenes' collections, the Fine Art graduate continues to go from strength to strength with this small two-piece release in anticipation of her Spring Collection in March 2016. Katy's highly exclusive limited edition prints, each hand signed by the artist and with a Certificate of Authenticity, are available at just £395. To purchase works from one of her longest standing, premier independent retailers, contact **EYEBALL GALLERY** via sales@eyeballgallery.co.uk call 07943 363362 or visit www.eyeballgallery.co.uk

8. SALLY ARNOLD is a South African based artist. Her current focus is realist flower portraiture in oil, watercolour, pencil. Sally has exhibited at the Kirstenbosch Biennale, Cape Town in 2013. She is interested in calligraphy, language, light and celebrates the artistry of plant forms. She is currently working from a Karoo studio on a new series of big drawings on paper, canvas, wood panels. To find out more, visit www.sallyarnold.com call +27 82710 5909 or search IG @salliarold

9. HENRIETTA PAIN is a Devon based artist. Her painting ranges from still life, life and landscape in subject matter. Her work is thoughtful and highly energised, using simple compositions that exude both warmth and style. Her work has gained national and international praise. For further information on her work, visit www.henriettapaineart.org.uk

10. ATELIER MIKE. Mike's individual style echoes relationships and emotions. Acrylic and oil on canvas. He lives and works in Nice, France. For more information, visit www.ateliermike.com or call +33 6 04 09 89 54.

11. HENRIETTA DUBREY's painting 'Groovy' is part of a new body of abstract work which will be shown by her gallery, Edgar Modern, Bath. Dubrey studied at the Royal Academy Schools in London and her work is collected and esteemed by an increasing number of British and international buyers. Visit www.edgarmodern.com or www.henriettadubrey.eu to find out more.



12. ROBERT LETTS buys and sells contemporary art, working closely with artists, collectors, and anyone who may simply be looking for a piece to suit their home. Robert Letts has an eye for good work that will be both a pleasure to own and thus should appreciate in value, (illustrated here is a lovely painting by William Rose). Whether it's work by a well or lesser known artist, Robert can advise you with a single acquisition or in building a collection to suit a variety of situations and tastes. See more work for sale at www.robertletts.com or call 01328 830387 and mobile 07894 480241.

13. GALLERY OF MODERN ART also known as GOMA hosts internationally acclaimed artists from an array of genres, styles and mediums, offering a large collection of choice within its contemporary form, including variations of Pop Art, Street Art and Modern Art. Visit www.galleryoma.com For more information, call Susan Ferreira 07855 901276 or email info@galleryoma.com

14. Resin artist LEIGH SHENTON is best known for her organic representations which evolve from a blend of resin and pigments into ethereal images of obscure lands and mysterious flora. Her unconventional approach results in hauntingly beautiful abstract and surreal imagery. To find out more, visit www.leighshenton.com or call 07542 981434.

15. GREGG BAKER ASIAN ART offers a fabulous collection of Japanese screens dating from 1500s-1900s. These exquisite and collectable pieces would make a valuable addition to any home. Visit the gallery at 142 Kensington Church Street, London W8 4BN, call 020 7221 3533 or log onto www.japanesescrreens.com for more information. This is a two-fold paper screen painted in ink and colour on a gold ground with the Uji River and its famous bridge Japan 17th century. Gregg Baker is exhibiting at The European Fine Art Fair 2015, TEFAF, Maastricht, Netherlands from 11th to 20th March, stand no. 260. Details can be found at www.tefaf.com

16. SYLVIA MCEWAN: MAKING A MARK #11_60x48 inches_oil on linen. Visit www.sylviamcewan.com to find out more.

17. WHITE SPACE ART hosts a solo exhibition of Vanessa Cooper paintings in its Devon gallery (Nature of the Beast, 28 February-5 March) and then at Stand G7, Affordable Art Fair, Battersea (8-13 March). A humorous slant on domesticity with a menagerie of birds, beasts and still life, painted in vibrant colour. Brochure available, view online at www.whitespaceart.com Visit the gallery at 72 Fore St, Totnes, TQ9 5RU, or call 01803 864088 to find out more.

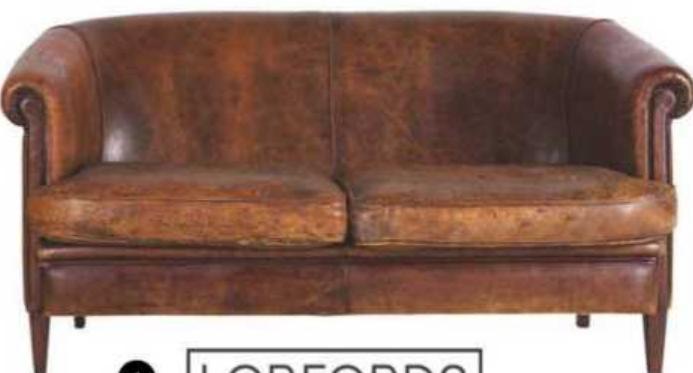
18. Striking. Vivid. Contemporary. MAHLIA AMATINA creates vibrant and uplifting art décor for the home, office and open spaces.

Painting from an intuitive, visionary space – compelled to tell stories through art that can heal, transform, and transcend boundaries, Amatina developed her signature style of abstract colourism through her quest to merge expressive colour with a narrative element. Visit www.mahliaamatina.com or call 07725 366966 to be inspired.

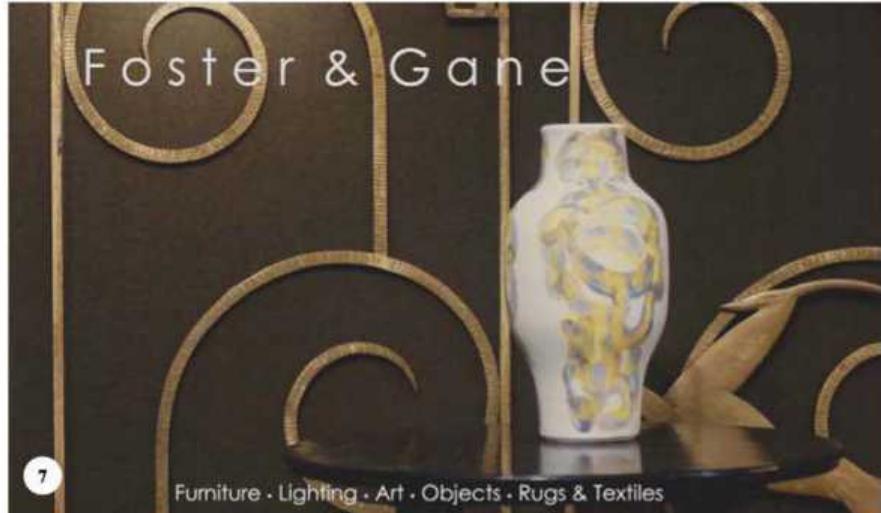
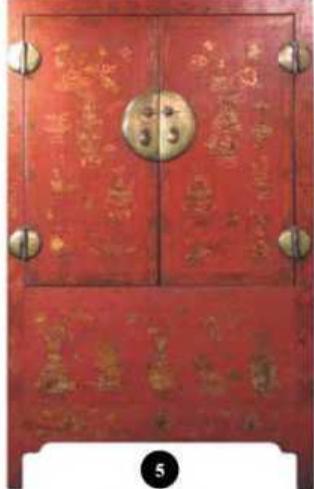
19. JACOB CHANDLER is a young, vibrant, emerging, British sculptor. His life-sized featured piece, "Poise and Tension III" belongs to the series, "Moments in Time", which captures the tipping point of physical and emotional stress. His striking clarity of line, cleverly communicates the power and majesty of physical and mental exertion. Commissions available. Visit www.jacobchandler.co.uk email ijacobchandler@gmail.com or call 07887 366979 to find out more.

20. VICTORIA KIFF explores the possibilities of spatial elements in her oil paintings which involve the human figure within landscape. She uses diverse medium within paint to create rich textures that become part of a hidden narrative. Victoria's paintings can be viewed at JP Art Gallery in Battersea, London SW11, call 07929 632277. Visit www.JPArtConsultancy.com or Joanne@JPArtConsultancy.com to find out more.

21. ESME JAMES is an award-winning contemporary artist who lives in her native Isle of Purbeck, Dorset and is inspired by the dramatic local Jurassic scenery and her love of vibrant colours. Esme will be exhibiting as part of Purbeck Art Weeks and Dorset Art Weeks 28 May-12 June 2016. To find out more, visit www.esmejames.co.uk or call 07915 597151.



1 LORFORDS
ANTIQUES • INTERIORS • CREATED



1. **LORFORDS** offers a stunning selection of decorative antiques, 20th century and contemporary design. A unique and unrivalled collection of beautiful pieces from 40 dealers, showcased in 2 converted ex-WW2 hangars and an old bus garage in and around Tetbury. View their range at www.lorfordsantiques.com and join the newsletter to receive a £1000 voucher to spend online (subject to minimum spend). T&Cs apply.

2. **SALISBURY ANTIQUES** presents an imposing French gilt wood and gesso trumeau mirror with a putti in the top panel in relief. £1,850. To find out more, call 01722 410634 or visit www.salisburyantiquescentre.com

3. Hot Air Balloon Wicker Lamp, 20th century from

GEORGIANA HODSOLL DESIGN. For more details, visit www.georgianahodsolldesign.com call 07802 803 916 or email Georgie@georgianahodsolldesign.com

4. The **DECORATIVE COLLECTIVE** has a vast and eclectic mix of items and styles on its website, which showcases furniture, art, garden, mirrors, lighting and much more from over 120 Antique and 20th century professional dealers around the UK and Europe. Shown, 2 (of 4 available) huge circa 1950s black and white photographs of Indian Gentleman from DC member Cubbit. To find out more, visit www.decorativecollective.com or call 01798 815572.

5. **INDIGO ANTIQUES** specialise in Eastern antique furniture and decorative arts from India, China, Japan and Tibet. For over 35 years they have been carefully selecting furniture, gifts and accessories for their wonderful showroom in Wiltshire. You can now purchase items through their online shop at www.indigo-uk.com Visit the showroom at Dairy Barn, Manningford Bruce, Pewsey, Wiltshire SN9 6JW or call 01672 564722. Pictured is an exceptional quality red lacquer cabinet from Shanxi – 19th century, price £2,850.

6. Founded 10 years ago, **THE GREEN BOUGH COMPANY** focuses on distinctive British and Continental country furniture and folk art. Pictured is a beautifully detailed early 19th century provincial Swedish chest of drawers with Gustavian influences, £1,495. Visit www.greenboughcompany.com or email info@greenboughcompany.com for more information.

7. **FOSTER AND GANE** Unusual curated design, including this large studio pottery vase by Geoffrey Eastop (1921-2014) in collaboration with John Piper (1903-1992), England, circa 1950s. Open by appointment. For more information, call them on 01777 705951 or 01494 269829, visit their website www.fosterandgane.com email info@fosterandgane.com or find them on Instagram @fosterandgane

1. CHLOE ALBERRY specialises in door and cabinet fittings. Visit her London shop for a treasure trove of ideas for the home. Pictured here some of the fun kids collection, which has been racing out the door! Visit the shop at 84 Portobello Rd, London W11. Call 020 7727 0707 or visit www.chloealberry.com



2. PATRICK IRELAND MIRRORS design and manufacture beautiful hand finished framed mirrors in their East Sussex workshops. The Penhurst mirror illustrated with heavily distressed antique mirror panes, is an example of the variety of frame and mirror combinations they design and make. Round, oval and shaped mirror frames can also be made to their customers specifications, using bevelled, convex or antique mirrors as required. The Penhurst is just one of their innovative designs featured in their online Framed Mirror Catalogue. To see more, visit www.patrickirelandmirrors.com call 01435 813158 or email pi@pimirrors.com

3. ANNIE MORRIS is a textile designer maker based in Devon. Along with an exquisite range of one-of-a-kind handcrafted cushions and luxury fabric crackers, Annie also creates bespoke wedding and bridal accessories. Working mainly with vintage silk, linens and high quality furnishing fabrics. Available exclusively from her online boutique. Visit www.anniemorris.co.uk



4. Designed and handmade in North East London, MONTI geometric glassware makes any space stylish. Mix and match shapes + exotic air plants to create your own unique contemporary geometric displays. Find your MONTI collection at www.montibymonti.com



5. PULLMAN EDITIONS designs, commissions and publishes striking original posters which capture the enduring appeal of Art Deco. Their newly-commissioned posters feature winter sports, glamorous resorts around the world, and the world's greatest historic automobiles. All £395 each. Call 020 7730 0547 or view and buy online at www.pullmanditions.com



6. Every REVIVAL BED is handmade to order in the UK by master craftsmen. There are 18 bed designs, which are available in 15 different natural wood and hand painted finishes. Every bed comes with free delivery and installation, as well as a money back promise. To SAVE 10% request a free brochure today at www.revivalbeds.co.uk or call 01777 869 669 to find out more.



7. This beautiful chandelier from London based LOUIS MONTROSE can be finished in bronze as shown or in chrome. It is 85cm high and 100cm across and features handmade, elongated bubbled crystal pendants through which fifteen lamps produce stunning lighting effects. To find out more about this and other unique products from Louis Montrose, visit www.louis-montrose.com or email info@louis-montrose.com or call 020 3006 8099 to find out more.



8. SURFACE VIEW offer a range of beautiful images sourced from the archives of the world's most respected museums and galleries. Explore collections from The Royal Academy of Art, National Portrait Gallery, V&A and many more. Crop and customise to create your bespoke wallpaper mural and browse their other products for unique interior decoration. Visit their website and see what you can do with Surface View. Surface View are offering World of Interiors readers an exclusive 10% off. Just enter `worldofinteriors` at the checkout and start browsing at www.surfaceview.co.uk or call 0118 922 1327.



9. THREE ANGELS interiors offers an eclectic selection of unique antiques, specialising in French furniture. They stock a wide range of decorative items including chandeliers, mirrors, beds, armoires, chairs, Persian rugs and architectural salvage. Visit them at www.vintage-charm.co.uk or call 01273 958975 to find out more.



10. OT&O HOME INTERIORS offer a unique insight into African culture through their unique home accessories. They provide a striking selection of authentic statement pieces, ranging from sculptured handmade rugs to fabric wall art. Use the Crowned King Rug and Oyato wall hanging to transform your personal space, visit www.otandohomeinteriors.com or call 07521 122 836 to find out more.

11. STOCKS AND CHAIRS ANTIQUES COLLECTION is a long-established family-owned business, specialising in the finest English antique furniture. Stocks and Chairs also produces its own range of bespoke hand-dyed classic leather chair and settees. Visit the website to see their beautiful creations at www.stocksandchairsantiques.com or call 07970 010512 for more details. Stocks and Chairs deliver worldwide.

12. SAFFRAN MAROC brings the colours of Morocco into your home with a handpicked collection of unique handmade items found in small artisan workshops and bustling Souks. The textiles, ceramics, leather and baskets are functional as well as beautiful. To see what they have found have a look at www.saffranmaroc.com or email shop@saffranmaroc.com for more information.

13. GILLIAN WEIR is super soft, luxurious and hand woven to your very own preferred colour, size, weight and finish. The ultimate bespoke indulgence for any interior scheme! Visit them at www.gillianweir.co.uk or call 01943 467353 for more information.

14. SCULPSTEEL, makers of bespoke metalwork for architects and interior designers for over 20 years, introduce to the Fonicha range; an English oak topped console with oxidised and polished frame. This piece is a collaboration between Sculpsteel and Robert Thompson's Craftsmen of Kilburn. For more information, contact james@sculpsteel.co.uk or call 01653 648033, visit www.sculpsteel.co.uk or contact Simon at Robert Thompson's Craftsmen on 01347 869100.

15. W SITCH & CO. Working in the trade since 1776, the Sitch family moved to their current premises in the 1870s from where they continue to specialise in the reproduction and renovation of antique lighting, be it the repair, rewiring or renovation of your own light fitting, or by offering you one from their selection of thousands of antiques or one of their reproductions which are made on the premises following traditional techniques. For further information, visit them at 48 Berwick Street, London W1F 8JD, call 020 7437 3776, or browse www.wsitch.co.uk

16. TRUNK SURFACES: Finlay Grey Oak chevron parquet, is a functional and timeless wood floor. The finish is fumed, limed and oiled to leave a warm grey hue. Trunk treats each parquet floor as a bespoke project ensuring a balanced, aesthetically pleasing finish.

Parquet and plank floors are handmade to order for each client. Finlay grey oiled is without a doubt a stunning finish. To find out more, visit www.trunksurfaces.com or call 020 7498 9665.

17. HUGH DUNFORD WOOD. All commissions are bespoke – there is no stock. So you can choose any combination of two colours you want in the rich and varied textures of all the designs. These designs can be seen on www.handmadewallpaper.com or call 07932 677540 for further information.

18. JOHN BOYD TEXTILES have been woven since 1837 in Somerset. Their horsehair fabrics are used for upholstery, wallcoverings, screens, lampshades and speakers. New contemporary weaves and colours are available. Visit www.johnboydtextiles.co.uk or call 01963 350451. They will also be exhibiting in the Alton Brooke showroom in Chelsea harbour for Design Week.

19. PAR-AVION CO. is an environmentally conscious design partnership mixing traditional craft and modern styling. Their signature "pi stool" is a statement piece handmade from white oak and Danish cord that can be used as an ottoman, stool or side table. It captures the essence of midcentury modern design while still fitting into traditional settings. Visit www.par-avion.co call 07879 016642 or e-mail design@par-avion.co for more information.



20. MODECOR offers a huge £225 discount on the reproduction of the 1956 Charles Eames Lounge Chair and Ottoman. Usually priced at £775, readers can grab a deal just for £550. This handsome chair is available in a choice of finishes including; palisander rosewood, oak plywood (pictured) or walnut wood, as well as black, brown or white (pictured) leather upholstery. To see the full range/colours and to claim your offer, visit www.modecor.co.uk email wsales@modecor.co.uk or call 020 3239 3902 and use code INTERIORS (while stock lasts).



21. These 1.5m wide chandeliers were made in London by **DERNIER & HAMLYN**. They feature large brass rings and cylinder shades formed from handblown glass and are lit by energy saving, low maintenance LED lamps. To find out how they can turn your lighting ideas into reality visit www.dernier-hamlyn.com or call 020 8760 0900.



22. STEVEN BOWLER specialises in unique, decorative and bespoke coffee tables handcrafted from sustainable, reclaimed wood. Designed to create stunning, colourful centre pieces to enhance your living space, traditional and modern. A beautiful piece of art as well as a functional addition to your home. They produce quality reclaimed wood furniture helping to protect our environment and offering great value for money. Commission service available. To find out more, visit www.stevenbowlerdesigns.co.uk or call 07446 754396.



23. HARVEY BROWN design and manufacture bespoke furniture specialising in leather armchairs and sofas. The Paris chair, inspired by one of their restoration projects, is upholstered using natural fillings and hand stained leather to recreate an original 1920's patina. Their workshop undertakes individual commissions, working closely with clients throughout the process. Call 01621 860772 or visit www.harveybrown.co.uk for more information.



24. Optima™ LED picture lights from RAYLIGHT – Bringing life to art. Frame or wall mounted, dimmable – on clockpoints or the Powerail™ Hanging and Lighting System. To find out more, visit www.raylight.co.uk or call 01525 385511.



25. TINDLE. This stunning 48 arm Bohemian crystal chandelier (CL109/48) is shown here in polished nickel and can also be supplied in polished brass. Candle tubes are available in white, brass or nickel. Available in smaller and larger versions this model is 150cm high and 105cm wide. List price is £3,415 +VAT. For more information, visit www.tindle-lighting.co.uk or call 020 7384 1485.

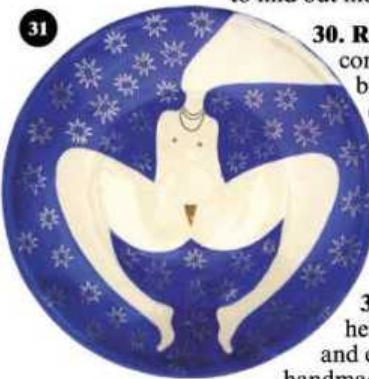
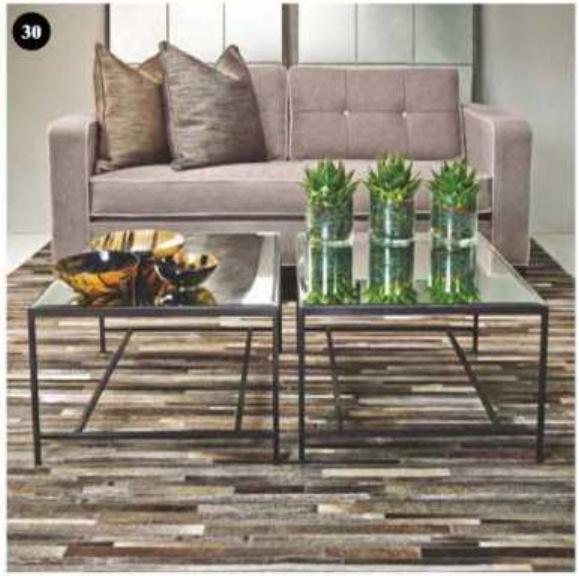


26. This Spring the **POOKY** people have added a fabulous new range of pendants in metalwork, blown glass and ceramics; and they've added desk lights and wall lights too! Just like their table and floor lamp brethren, the new range is as beautiful and affordable as ever. Everything is easily browsed at www.pooky.com and delivered free. Email hello@pooky.com or call them on 020 7351 3003 and their customer services team will help however they can.



27. These beautifully soft pure lambswool throws are handwoven in her Surrey studio by **MADELEINE JUDE**, a textile designer and weaver who specialises in interior textiles. They are one of a range of throws and cushions inspired by Moroccan tiles, antique Scandinavian linens, traditional Welsh blankets and American coverlets. Visit www.madeleinejude.co.uk or call 020 8286 9117 for more information. Commissions welcome.





28. THE WHITE KITCHEN COMPANY. A place for everything... and everything in its place, introducing The Larder Cupboard: Warm lacquered oak interior with solid oak spice racks and beautifully dovetailed drawers that glide out on silent runners. Your kitchen will welcome the comeback. Available at www.thewhitekitchencompany.com or call 01604 821003 for details.

29. MARTIN HUXFORD STUDIO. Their latest contemporary lighting and furniture designs celebrate architectural harmony, with a beautiful simplicity of line and curve. Inspired by early Modernism, the elegant style is expressed using precious metals, marble and English crystal. Each design is hand built in England. Call 01903 740134, email info@martinhuxford.com or visit www.martinhuxford.com to find out more.

30. ROBERT LANGFORD's "In-stock" collection continues to shine in 2016! With a modern new bronze finish and striking new designs, nothing could be easier for finishing your scheme. The Boston table with its simply-designed metal frame looks hot to trot in bronze, and is also available in hand-finished gold or silver leaf. Visit the Robert Langford showroom, 533 Kings Road SW10 0TZ, call 020 7352 1876 or visit www.robertlangford.co.uk

31. LIISU ARRO is a third generation artist in her family. She is not afraid to create "useful art" and enjoys playing around with this oxymoron. Her handmade ceramic pieces are works of art but also objects that can be used daily. As a result her work is unique, luxurious and of high quality that matches the challenges and functionality of everyday life. Visit www.liisuarro.com or call +372 50 44 581 to find out more.

32. With the barbecue season just around the corner, ROBEYS introduce "Stilus" – a sleek and stylish 4-piece stainless steel tool set with leather handles. Handmade in Italy by Ferrari, they are available in a range of beautiful distinctive colours – Black, Grey, Dark Brown, Tobacco, Red and Green. Exclusively available from Robeys. Visit www.robeys.co.uk or call 01773 820940 to find out more.

33. SARAH LOCK LIGHTING produces a stunning range of decorative wooden lighting and exquisitely colourful shades. With an Arts and Craft aesthetic, each lamp is individually turned and painted, creating lamps which are unique in both form and colour, simple linen shades or brighter silk shades complement the lamps. Available to buy online. Visit www.sarahlock.com to view and purchase from the full range of lamps and shades.

34. WILLOW AND HALL design and sell quality upholstered living and bedroom furniture, handmade by craftsmen in Wiltshire, and available in a large selection of fabrics and leathers. Use code WOI3316 by 3 March 2016 to receive a further 5 per cent off current discounts, leading to 35 per cent lower prices than high street retailers. Call 0845 468 0577 or visit www.willowandhall.co.uk to find out more.

35. LOVE & LIGHT are makers of beautifully designed, hand painted and handcrafted bespoke lamps and shades. Their latest Harlequins metals range in polished copper (shown here) is just one of a collection of stunning ranges featured on their website. Visit them on www.loveandlight.me.uk where you can find more information on all of their products, contact Nicky on 07990 567572 or email loveandlight.me.uk@gmail.com

36. MILLBROOK BEDS. It's your best kept secret in the bedroom. Traditionally handmade in the UK for almost 70 years, Millbrook Beds are made to order using only the finest, locally-sourced, natural materials to offer the ultimate in sleep luxury. Visit www.millbrook-beds.co.uk email enquiry@millbrookbeds.co.uk or call 0845 373 1111.



36

37. ADAM WILLIAMS DESIGN patinated bronze furniture. Featured is a stunning console table with drawers, available in a variety of finishes, and made to any size. Offered in bespoke dimensions, their tables and mirrors would be a desirable acquisition to either traditional or contemporary interiors. Call 01749 830505 email info@adamwilliamsdesign.co.uk or visit www.adamwilliamsdesign.co.uk to view the complete collection.



37

38. New and up and coming Essex designer MISS MEANEY'S launched her first collection 'Coastal' in July 2015. With a passion for beautiful land and seascapes of Britain which are reflected in her unique painterly style. 100% natural fabrics digitally printed linens, silks and cottons, all designed, printed and made in Britain. Discover Miss Meaney's at the Handmade Fair, Hampton Court, 16th-18th September 2016. Visit www.MissMeaneys.com or call 07885 770732.



38

39. ALDGATE HOME restore original architectural window mirrors, perfect for display in the home and garden area. A delivery and installation service can be offered. View their collection at www.aldgatehome.com call 07785 296830 or email shop@aldgatehome.com to find out more.



39

40. The MONTPELLIER Cameron from the Tartan Collection is featured here in beautiful Crème Classico marble. For a brochure on Montpellier's complete fireplace collection and details of your nearest Montpellier stockist, call 01242 582777 or log onto www.montpellier.co.uk You can also follow Montpellier Natural Stone on Facebook, Twitter #fabulousfireplaces Pinterest and Instagram.



40

41. An inspiring global mix of hand-finished soft furnishings designed in the UK by THINGS THAT SING. Custom printed on demand in the USA. Ships to the UK within 3-7 days. Choose from a variety of styles, patterns and colours for single or multiple items. Visit www.thingsthatsing.etsy.com to see more.



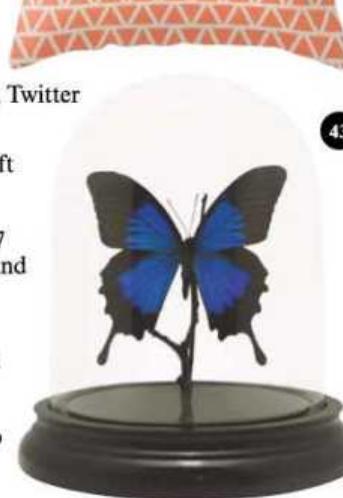
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42. SPRINGVALE LEATHER have been hand crafting beautiful high quality furniture for 30 years. All of their ranges can be made in any colour and you can alter the size and comfort to suit your personal requirements. For more information or to request a brochure, call 01706 225005 or visit www.springvaleleather.co.uk



42

43. BUTTERFLY DOMES. Butterflies in glass domes. Choose the butterflies you would like in your dome or select a dome from the website. Visit www.butterflydomes.co.uk or call Charlotte on 07951 110147.



43

44. Large yet lightweight, these beautifully striped and stylish OTTOMANIA hammam towels dry quickly and are easy to fold, making them perfect to pack in any bag or suitcase. Whether you are at the beach, swimming pool, sports club or on a boat, make sure you take one with you. They are also suitable for daily use in your bathroom at home. The perfect gift. For more information, see www.ottomania.nl or call +31 23 737 0426. Also available wholesale.



44



MANDARINA SHOES.COM



47



46



48

45. LIGNE ROSET. Distinguishes itself by its tradition of close collaboration with both established and emerging designers. Since 1860, this French family business matches its belief in design with technical innovation to present the consumer with highly innovative and contemporary furniture and home accessories. Call 020 7426 9670, email trade@ligne-roset-city.co.uk or visit www.ligne-roset-city.co.uk to find out more.

46. THE DOUGLAS WATSON STUDIO offers high quality handmade and hand painted tiles using traditional techniques and a wide range of glazes, colours and styles, from historical and classical sources to original and contemporary designs. Panels and installations, for kitchens, bathrooms and fireplaces, are custom made for each client. For more information, call 01491 629960 or visit www.douglaswatsonstudio.co.uk

47. MANDARINA SHOES. Don't miss Mandarina's amazing collection of Harris Tweed and bright suede Chelsea boots. Fun, colourful, comfortable and totally unique. Hard-wearing, hand-made and generally thoroughly versatile. A year-round wardrobe essential for town or country. Available exclusively online at www.mandarinashoes.com or call 01307 819488.

48. INDIAN INTERIORS create beautifully handcrafted and embroidered home accessories. They use silk, organza, velvet and many more luxurious fabrics, as well as boasting a magnificent array of colour in their stunning range of cushions, table runners and tissue-box covers. To see more of their exclusive collection, visit www.indian-interiors.co.uk or call 07732 085083.

49. HAWKHILL's stunningly original British made statement pieces feature artisan wrought iron set with skilled fused glass, brass and woods. The collection includes beautifully designed coffee tables, distinctive and comfortable seating, glass framed mirrors and gorgeous lighting, all made by the two of them. Bespoke orders welcomed. See more at www.hawkhillhotworks.co.uk or call 01241 830720.

50. JANE HAMILTON, portrait and figure sculptor. Her sculptures have energy and pathos; when doing a portrait, whether young or old, she approaches her work with the sensitivity and truthfulness needed for a likeness. To see more of Jane's work, visit www.janehamilton-sculpture.com or call 01295 750636.

51. THE PERIOD PIANO COMPANY take great pride in offering instruments that cannot be found elsewhere, such as this 1897 Erard grand piano, with original case decoration by Maison Jansen, Paris, one of the most famous design firms of the late 19th century. All instruments are restored to the highest standards by this company who are the only holders of the Royal Warrant as Piano Restorers to HM the Queen. Call 01580 291393 or visit www.periodpiano.com to find out more.

52. BLUE VELVET, the home of contemporary and luxury footwear direct from the heart of Europe. Always one step ahead, they have established themselves on their quality and first-rate service. Visit them at 174 Kings Road, SW3 4UP or call 020 7376 7442. Buy online at www.bluevelvetshoes.com



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51



52



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53. MARIE SHEPHERD is an artist based in Oxfordshire who specialises in sculptures for the home and garden. She likes to explore natural physical forms, whether it is the sensitivity and dynamism of the human figure, the innate humour in animals, or the pleasing shape of fruits. Visit www.marieshepherdsulpture.co.uk or call 01993 810080 to find out more.

THE WORLD OF INTERIORS

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THE COOKING BUG

DR SARAH BEYNON IS ON A MISSION TO SHOW THAT WHEN IT COMES TO EATING SUSTAINABLY WE'VE MISSED A TRICK BY TURNING UP OUR NOSES AT INSECTS. HERE SHE DESCRIBES THE CULINARY REVOLUTION THAT'S SIMMERING AT HER FARM IN PEMBROKESHIRE

Growing up on a farm in west Wales, I could often be found with my head stuck in a bush searching for ladybirds, or making intricate insect houses in the garden. My rural upbringing gave me a deep-seated passion for the natural world. Later, while a student at Oxford, I made an important friend in the entomologist Darren Mann, who would go on to help me turn what could have remained a hobby into a career. I found that I was able to link my love of farming and wildlife by studying certain insects that act as indicators of the health of the environment. But I was also able to study others for an altogether different reason: to eat.

I then spent the next decade figuring out how I could work as an entomologist in Pembrokeshire. In December 2013, my family's original farm came up for sale and I strained every financial sinew to acquire it. Renovating a 100-acre, semi-derelict farm without employing an architect has been a massive challenge. However, the Bug Farm is now up and running as an academic research centre investigating the future of sustainable food production, a visitor attraction all about invertebrates, and a working livestock and arable farm.

Though we attract visitors with our immersive tropical bug zoo and a bug art gallery, we realise that no day out is complete without nourishment. I feel strongly that we should farm and eat some insects as a source of sustainable protein to feed a growing population. By 2050, there will be more than nine billion people living on our planet, so something has to change about the way we produce their food. Insects are extremely efficient at converting their feed into sustenance for us (12-25 times more so than cattle), and they require very little land and a tiny volume of water to do it. For example, it takes over 3,200 litres of water to produce a beef burger; the equivalent insect patty would take less than a pint.

In October 2015, my partner, chef Andy Holcroft, and I opened Grub Kitchen at the Bug Farm, a restaurant specialising in eating insects (known as entomophagy). The restaurant does also serve more traditional fare, but all the dishes on the menu encourage people to think more about the food they eat and how it found its way onto their plate. It was hailed as the UK's first restaurant to champion eating these invertebrates.

Insects bring exciting new flavours and textures to our plates. Mealworms, for instance, taste a bit like puffed rice, and crickets are almost like nutty dark chocolate (but without the sugar). A grasshopper has a subtle tea-like flavour, while ants pack a real punch and taste like lemony Marmite. So how to incorporate them into the dishes at Grub Kitchen? Think black-ant-crusted goat's cheese and Bug Farm heritage beetroot salad, gourmet bug burgers and cricket cookies, finished off with a mealworm macchiato, and you'll get the flavour of our restaurant. Housed in the old lean-to calf shed, complete with a stone feeding trough and spectacular view across the farm, Grub Kitchen delivers an individual experience.

Every day at the farm is an adventure. I introduce visitors to Robert the rampant rainbow stag beetle and our prehistoric-looking giant vinegaroon (or 'whip scorpion') who shoots formic acid, which smells like vinegar, out of his backside. Behind the scenes, I taste Andy's latest insect creations, dodging Boris the killer cockerel and weighing pats of dung shaped like cakes for our research projects. After all this, it's time to traipse through the river to check the cows by torchlight or design the next wild venture. I can't complain; this crazy life is all my own making. ■

The Bug Farm, Lower Harglodd Farm, St Davids, Pembrokeshire SA62 6BX (07966 956357; thebugfarm.co.uk)



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